Kine WEEKLY

RANK ANNOUNCES HIS 16-MM PLANS

See page 7

Question:

"WHAT'S THE BIGGEST HIT NOW BEING TRADE SHOWN?"

Answers:

"ANCHORS AWEIGH"

"THRILL OF A ROMANCE"

"OUR VINES HAVE TENDER GRAPES"

"ABBOTT & COSTELLO IN HOLLYWOOD"

They're ALL Right! ... And They're All **MGM!**

"ANCHORS AWEIGH. Best-yet musical from M-G-M . . . Stand-out Smash Hit"—DAILY FILM RENTER

"THRILL OF A ROMANCE sure-fire entertainment. A feast for the eye and ear."—THE CINEMA.

"OUR VINES HAVE TENDER GRAPES utterly delightful. Something new and first-rate."—DAILY FILM RENTER

"ABBOTT & COSTELLO IN HOLLYWOOD at top of their form. A certain money-spinner."—KINE WEEKLY

EVERY PICTURE TELLS A STORY

of the brilliant success of

"THE SEVENTH VEIL"

at **LEICESTER SQ**
THEATRE—breaking
all records for British
films since before the wa

MASON
TODD
SEVENTH VEIL
A SYDNEY BOX PRODUCTION
James MASON
Ann TODD
Leicester Square Theatre
NATIONAL

RELEASED
NOVEMBER 12

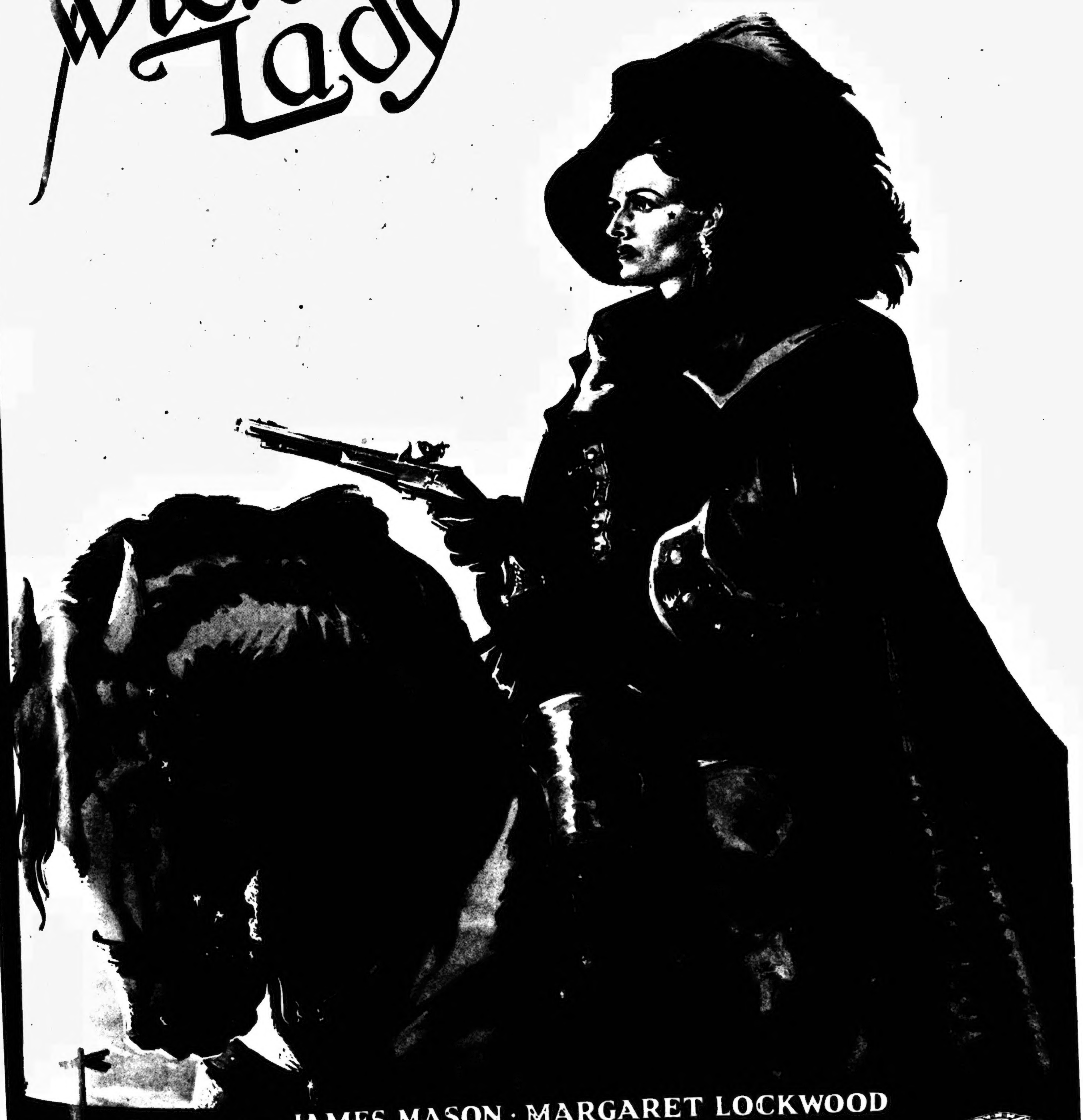
Also an
outstanding hit
at the
ODEON
MARBLE ARCH
during its
concurrent run

a
SYDNEY BOX
ORTUS PRODUCTION
Distributed by

GFD

GENERAL FILM DISTRIBUTORS LTD. 127·133 WARDOUR STREET, W.

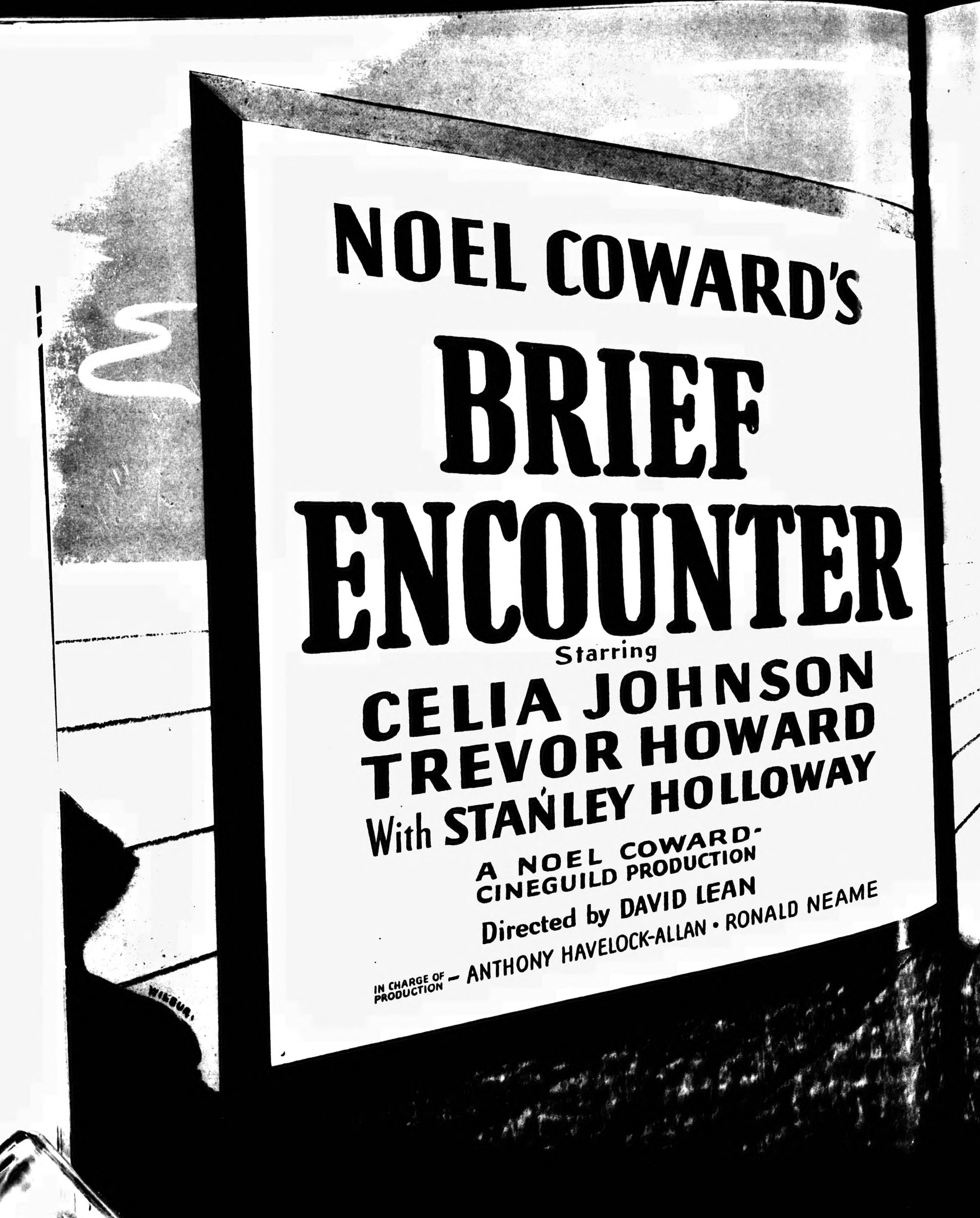
The Wicked Lady



Starring :— **JAMES MASON · MARGARET LOCKWOOD**
PATRICIA ROC with **GRIFFITH JONES**
From the novel – The Life and Death of the WICKED LADY SKELTON
By MAGDALEN KING-HALL
Executive Producer — **MAURICE OSTRER**
Produced by — **R. J. MINNEY** Directed by — **LESLIE ARLISS**

Gainsborough Picture

EAGLE-LION



NOEL COWARD'S

BRIEF ENCOUNTER

Starring

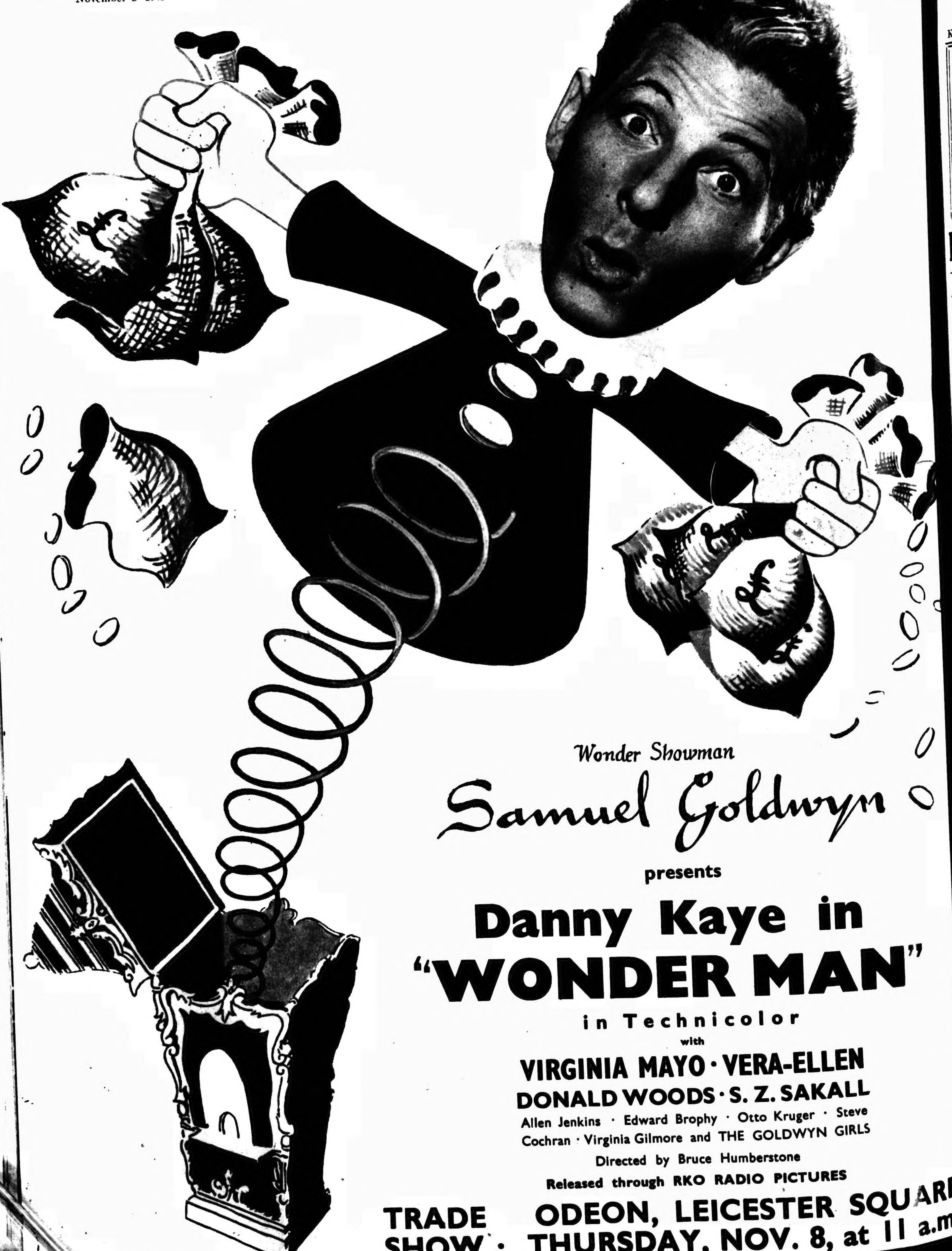
CELIA JOHNSON
TREVOR HOWARD
With **STANLEY HOLLOWAY**

A NOEL COWARD-
CINEGUILD PRODUCTION

Directed by **DAVID LEAN**

IN CHARGE OF PRODUCTION — ANTHONY HAVELOCK-ALLAN • RONALD NEAME

EAGLE-LION



Wonder Showman

Samuel Goldwyn

presents

Danny Kaye in
"WONDER MAN"

in Technicolor

with

VIRGINIA MAYO · VERA-ELLEN

DONALD WOODS · S. Z. SAKALL

Allen Jenkins · Edward Brophy · Otto Kruger · Steve Cochran · Virginia Gilmore and THE GOLDWYN GIRLS

Directed by Bruce Humberstone

Released through RKO RADIO PICTURES

TRADE SHOW : ODEON, LEICESTER SQUARE
THURSDAY, NOV. 8, at 11 a.m.

20th CENTURY-FOX
The Biggest Figure
in the Industry

Kinematograph WEEKLY

No. 2,012. Thursday, November 8, 1945. Vol. 345.

NURENBERG
PRISON
SCENES
on
BRITISH
MOVIETONE NEWS

Rank's 16-mm. Plans will Not Compete with Normal Kinemas

FORMS COMPANY WITH UNIVERSAL TO DISTRIBUTE SUB-STANDARD

A CATEGORICAL assurance was given this week by J. Arthur Rank that none of the spectacular developments planned by his companies in the 16-mm. field would be allowed to enter into competition with existing commercial kinemas or exhibitors of 35-mm. product, and that such exhibitors would be fully protected.

This guarantee was given at the end of a joint statement issued by Mr. Rank and J. H. Seidelman, President of Universal International, in announcing an agreement to form a new world-wide company to distribute and produce 16-mm. films for educational, religious, scientific and non-theatrical purposes.

This company will have available to it the library of G.-B. Instructional Films and features and shorts of the Rank producing groups and all Universal features, documentaries and shorts.

Special films may be produced for schools, educational institutions and technical colleges.

This product will be adapted for distribution and exhibition in all languages and will be available for all schools, churches, clubs and for non-theatrical showing.

Owing to prior commitments the territories of the U.K., U.S.A. and Canada will not be included in this arrangement.

It is anticipated that in countries where the presentation of 35-mm. commercial films are insufficiently covered, isolated areas with 16-mm. installations will be encouraged on a commercial basis.

Both Mr. Rank and Mr. Seidelman stress the fact that they will not permit 16-mm. activities to enter into competition with any existing commercial kinemas.

DANISH FILM DEADLOCK MAY HELP BRITAIN

IMPORTANT developments for British films in the international distributing field are foreshadowed in messages reaching the "Kine." this week.

Sidney Bernstein, who has arrived in New York to start on a lecture tour of the U.S., is reported by the KINE. correspondent in a cable to have stated that the British Commonwealth Film Corporation is likely to go into Italy in the near future representing British producers in that territory.

Bernstein predicted the future creation of special theatres in Britain and throughout Europe to show information and documentary films.

Meanwhile, from the films officer at the British Legation Films Section at Copenhagen comes the news that British producers may benefit from the deadlock between American distributors and the Danish kinema Industry.

As is well known in Wardour Street, American distributors in Denmark are demanding increased percentages and ceased booking films altogether at the end of October.

British producers, through the Film Section, are satisfied to receive 30 per cent. rentals, and a sharp increase in local interest in British products has been experienced.

◆

NEWS THEATRES' "ISOLATIONISM" CONDEMNED

HINGE RESIGNS MEMBERSHIP

E. J. Hinge, hon. treasurer of the C.E.A., who operates the Tatler news theatre at Newcastle, has resigned from the News and Specialised Theatre Association.

In a letter to Miss Vaughan, of the N.S.T.A., explaining his action which follows the decision to recommend members to resign from the C.E.A., Mr. Hinge states:

"It would not be consistent with my loyalty to the C.E.A. and by my belief in its ability to handle any problem that affects my welfare as an exhibitor were I to remain a member of an association which believes in adopting a policy of isolation."

Cinema Day: Totals Are Down

Cinema Day totals from independents to date show a drop on last year's figures.

The secretary of the Cinematograph Trade Benevolent Fund, in stating this, hopes that those independents who have not so far responded will send cheques as soon as possible in order that an estimate of income from Cinema Day may be made before next week's meeting. Circuit cheques are roughly equal to last year's.

FILMS AND DOLLARS

Chancellor's Statement

IN the House of Commons on Tuesday, Robert Boothby asked the Chancellor of the Exchequer why they had authorised the expenditure of over twenty million pounds per annum for the purchase of American films.

Hugh Dalton replied that the remittances for films were governed by the same rates of exchange and control as other transactions. "If we have the films we must pay for them. The amount paid last year was seventeen million pounds."

Mr. Boothby then asked what justification there could be in the present shortage of dollars for spending £17,000,000 on American films.

Mr. Dalton said: "We must, within wide limits, meet public desire for entertainment."

Command Performance Broadcast Reduced Box-office Takings

CONCLUSIVE proof of the serious effect the Command Performance broadcast had on audiences throughout the country is contained in special reports received by the KINE.

All centres, with the exception of Glasgow, reported that business was below par.

Attendances in Birmingham, with two exceptions, were well below average.

Manager Leslie Holderness admitted that after doing good business all day the last house at the Odeon was seriously affected. Manager James Borogen, of the West End Kinema, recalled that, as in pre-war days, Royal Command performance has adversely affected patronage of evening performances. A similar story comes from the Gaumont Palace, where Manager Matthews replied that evening attendances were definitely below average.

Attendances Well Down

General Manager H. F. Cornforth reported full houses at the Scala theatre, but evening attendances were well down at the Futurist theatre. Exceptionally good business was reported from suburban kinemas.

The majority of Portsmouth kinemas were definitely affected, although circuit halls with attractive first-run bookings were able to maintain good business.

Some of the smaller halls were severely hit, while legitimate stage bookings were also below average.

Of six kinemas in the centre of Leeds only one reported normal Monday night business.

Ted Rush, a suburban manager, said, "It has had a very severe effect indeed on my attendances. I am very quiet to-night and am perfectly convinced that it is due to the Command Performance."

Down-town kinemas of Liverpool and Manchester suffered less than suburban theatres, but, if anything, effects were more severe in Manchester owing to a Guy Fawkes display at Belle Vue.

Projectionist's Shortage

Requests to the Board of Trade that projectionists serving in the Forces might be given an earlier demobilisation in order to meet the shortage were made on Tuesday when the C.E.A. President and General Secretary, with E. J. Hinge, together with S. K. Lewis (A.B.C.) and S. Hart (G.-B.), met officials at Westminster.

The representations were listened to with attention, and the C.E.A. officers are hopeful that the talk may result in an improvement in the present situation.

Hill Nominated

Leslie G. Hill, chairman of the Devon and Cornwall branch, has been nominated by the Notts and Derby branch for the national vice-presidency of the C.E.A. for 1946.

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Free Reporting in the Branches

BIRMINGHAM exhibitors have raised a question mark.

They are now asking themselves whether their local branch meetings are really adequately reported; members suggest they suffer by comparison with other branches.

This is quite true. And the remedy is in the hands of the branch itself. For years Birmingham has resolutely refused to throw its meetings open to the Trade Press. Instead, it sends out a somewhat colourless broadsheet some days later.

Now, it has realised that it more than loses on its roundabouts anything that it fancies it gains on its swings. In practice, local Trade Press correspondents have always shown tact and discretion in handling inflammatory material which may arise at a meeting. So Birmingham has gained no particular advantage by its closed door policy and has suffered the great disadvantage of getting less representation than it would have done had it employed more democratic methods.

There are now signs that Birmingham will change its policy.

It is not the only branch which adopts this attitude. It will be greatly to the good of the Association as a whole if events at the meetings are given free ventilation.

Visits Between Exhibitors

PROVINCIAL branches of the C.E.A. are at the moment playing an informal and very welcome game of musical chairs. The President and General Secretary, W. R. Fuller, are visiting branch after branch sitting in at discussions of considerable importance to local exhibitors.

In one particular case this idea has been taken to its logical conclusion. Members of the Leeds branch were recently guests at the North Lincs exhibitors meeting at Grimsby.

This interchange of ideas between members of neighbouring branches is an excellent innovation and one we do not remember meeting before in the recent history of the Association.

It is quite obvious that there must be many mutual problems with overlapping significance. There is therefore much that Grimsby can gain from Leeds.

It is to be hoped that this spirit of mutual help inside the Association will be perpetuated.

Long Shots

EXHIBITORS all over the country will welcome Arthur Rank's categorical assurance that his spectacular 16-mm. production and distribution plans—he has done an important deal in association with Universal—will not be allowed to affect the ordinary commercial kinema industry.

We none of us had any doubt that Mr. Rank was well aware of the anxiety among independent exhibitors on the subject, but his reassurance is naturally welcome.

THIS whole question of 16 mm. remains very much in the foreground of Trade talk. I have been invited down to the Provinces in the next few days to look over a complete sub-standard set-up—with equipment and mobile theatre all laid on.

Meanwhile exhibitors who feel that the new development may be uncomfortably close to their own theatres geographically should make a special point of reading William Hine's article on the subject in the KINE. this week.

Hine is at least a practical man in this new field, and the fact that he makes it quite plain that he is prepared to give 35-mm. theatres a wide berth is of considerable importance to proprietors of properties in the rural areas.

FAY ALLPORT is back in London after a short trip to the Netherlands.

He is not saying a great deal about these trips of his, but we can take it that the new head of the Hays Office, Eric Johnston, is using Allport as an expert investigator on Europe's doorstep.

Interesting news also reached me to-day from the officer in charge of the film section of the British Legation in Copenhagen.

You will see the story on another page.

What is so significant about it is the simple fact that we are at least getting alert commercially-minded men with specialised film knowledge into our official Trade departments overseas.

THE KINE. has been campaigning for such appointments for a long time. Our American friends have for years been alive to the value of a well-organised film department in their foreign legations.

It is excellent that such appointments should have arisen in the British service in war time, and it is certainly to be hoped that they will be regarded as a permanency.

BUSINESS in most places took a decided drop on Monday night, just as we all expected it would.

The Command Performance broadcast seems to be one of the top listening events of the year, and experienced showmen like Leslie Holderness made no bones about the position. KINE. correspondents all over the country reported that queues were absent and houses half empty.

It is well that the exhibiting side of the Industry bears these facts in mind in time for next year's broadcast.

A GREAT many men with interests in the film Industry were candidates in last week's municipal elections which resulted in such sweeping gains by Labour. It isn't possible to list all the film people who contested seats up and down the country.

But a glance through the results show that Harry Mears, Bournemouth's only exhibitor councillor, succeeded in retaining his title despite the heavy Labour onslaught in the Winton area.

Harry scraped home by 22 votes. But this, compared with the Labour gains elsewhere in the division was a handsome victory!

Incidentally, accommodation was so scarce down his way that Harry had to use an air-raid shelter for his committee rooms.

ANOTHER C.E.A. leader to be returned was F. G. W. Chamberlain, Chairman of the Bristol Branch. He, too, had a hard time of it against strong Labour opposition. His wife, Mrs. A. M. Chamberlain, lost her seat to Labour.

Up North R. P. Rutherford, of Wallasey, ex-chairman of the Northern branch, lost his seat on Wallasey Town Council, being overwhelmed by the Labour avalanche.

J. J. McCracken, of Jackson's Amusements and a General Council delegate, was also unsuccessful.

ALL branches of the industry were represented at a luncheon sponsored by Sidney Cecil Bernstein in honour of Nate Blumberg, president of Universal and his foreign chief, Joe Seidelman.

Although Arthur J. Rank was unable to be present, the presidents of the C.E.A. and K.R.S. attended, the spokesman for the producers being Herbert Wilcox.

THE president of Universal was obviously touched by the references to him and his company by G. H. Scarborough and R. P. Baker.

He had much that was horse sense to say about British films, and his eloquent plea for a better understanding between the U.S. and us was obviously reciprocated by his hearers.

Another tribute to our production came from Matty Fox, a vice-president of Universal, and also from Joe Seidelman, who declared that Teddy Carr was his greatest competitor in the foreign field.

GEORGE WELTNER, president of Paramount International, who is in this country for discussions with David Rose, underlined the current interest in 16-mm. films when he told me that Paramount was intensely interested in the possibilities of world distribution of sub-standard film in the more remote areas.

He said that there were native populations numbering scores of millions to whom these films could be taken. Even if they represented a spending power of only £1 per year for entertainment, the possible revenue indicated was a staggering figure.

Paramount, he revealed, is now forming elaborate plans for entering the sub-standard distribution field.

THIS announcement follows similar expression of practical interest by other important American executives who have visited this country recently, among them being Nate Blumberg and J. H. Seidelman, of Universal, and Joseph McConville, of Columbia.

While Weltner is here he will try to complete as far as possible plans for Paramount's British production to be made by Hal Wallis, but does not expect to be able to obtain studio space before next May.

One feature of his visit will be a ten-day tour of the provinces with David Rose, during which time he will gather information regarding British tastes and reactions.

ALTHOUGH he is here primarily for talks on British matters, Weltner, it seems, will unofficially give a little attention to the Continental situation.

He hopes to pay an informal week-end visit to Paris, and if he can fit it in will also visit Brussels and Madrid. While he emphasises the social angle as the purpose of these trips, it is pretty certain he will keep an ear open for reactions to the import situation in those places.

LIKE all good Americans, Weltner spreads the gospel of free trade as far as films are concerned. "We understand the reasons for the present situation in Europe," he says, "but I feel that we shall get results when the smoke of war has cleared."

Until then he seems prepared to hold a "watching brief," and to improve his relations with exhibitors in this country, which he should certainly do with his personal tour of the provinces.

My impression is that he will make a worthy successor to John Hicks.

QUITE a number of Trade personalities have been appearing at the microphone in the last week or two.

Many of us heard E. C. H. Rowlands' appearance in a recent "In Town To-night" and thought what a good job he made of it.

Rowlands is G.B. manager at the County, Sutton. He first attracted attention as the man who wrote the lyric of "Mademoiselle from Armentiers" back during the last war. Since then he has had every possible job in show business, having started in the old Bioscope days at Plymouth.

His hobby is entertaining local children.

GRADWELL SEARS, President of U.A., is likely to be with us at the end of a week or two.

My information is that he cancelled a South American trip especially to see Arthur Rank and some mightily interesting decisions may emerge from the talks.

Officially, according to our New York correspondent, he is due to discuss Odeon business in which U.A. has an interest. Unofficially the U.A. release of Rank pictures in America is the chief talking point between the two film chiefs.

THE STROLLER.

Close-Ups
by
SCREENCOMBER

Lost Week-End

TOWARDS the beginning of the month, when Walter, down at the "local," gets in fresh stocks, old "Lost Week-End" Screencomber is liable to become a bit vague. Old "Don't Be Vague ask for Hague" Screencomber is usually so busy at this period testing the alcoholic content, to see that Walter isn't putting anything over on our customers, that it is difficult for him to attend to his legitimate or illegitimate business of writing. On such an occasion it so happens that "copy" may not appear on schedule, and consequently the column appears as blank as old Screencomber. This, of course, causes great consternation with our reader, who comes from Penzance but who, according to Stanley Perry, of the Empire, has since moved. As a solution it is customary to substitute old "Pink Elephants" Screencomber with either our Leader column, which is so much funnier than anything we can write, or with some extracts from the publicity material sent in by the Press agents—which'll slap you! and is so much more urproarious that we often wonder why we trouble to write the darn thing at all.

Once Bitten

OUR hated rival, Old Snoopy Stroller, who we only read by accident, was carrying a story last week about Gabriel Pascal being bitten by a camel. So long as he wasn't bitten by the squander bug we couldn't care less. To immortalise the incident let us sing.

"You may feed a camel,
Enamel;
But it's shabby
To feed him, Gabby!"

Veil! Veil!

SYDNEY BOX is so pleased with the success of "Seventh Veil" that he plans to make a super epic called "The Fourteenth Veil." This in turn will be followed by a serial subject titled "The Thirty Veils," which will be issued at the rate of one veil a week—all of which is probably of no avail.

Atom News

PLANS are in hand to take a 40,000-ton Japanese warship out to sea and try sinking it with an atomic bomb.

Some weeks ago we told something of our own small efforts in the development of the Bomb by testing the effects of a couple of doubles of a certain Wardour pub's hell brew, laughingly described as "Scotch" by the landlord.

We understand that if the bomb fails to achieve its purpose the experimenters plan to drop a small spot of the liquid on to the doomed ship, hence the expression. "Enough to sink a battleship."

THE most urgent topic at the branch meetings to-day is the threat of competition from travelling 16-mm. showmen. The "Kine.," aware of the importance of the subject to the independent exhibitor, has asked a touring circuit man to state his case. Many, if not most, rural exhibitors will disagree with his statement that he does not compete with them. All exhibitors will read with interest his contribution to the "Kine.'s" weekly forum of expert Trade opinion. It presents a clear picture of a new trend in film entertainment.

A 16-mm. Showman Defends His Sub-Standard Circuit

By WILLIAM HINE,
Managing Director,
Travelling Films, Ltd.

who admits in this statement that he is one of the pioneers of the touring 16-mm. circuits that are springing up in Britain.

I WOULD like to put the case for the 16-mm. showmen. I believe that we represent, not a threat of competition to exhibitors of standard films, but the beginnings of a small industry that is complementary to their work, not a menace to it.

As far as my own organisation, Travelling Films, Ltd., is concerned, I feel that we are meeting a public need by establishing our circuits in remote areas that are not served by existing kinemas.

I am undertaking not to show sub-standard films within approximately five miles of a static kinema. I believe that condition can be maintained; and therefore I cannot feel that my shows constitute a menace to anyone.

The person who now travels by bus, once a week, to the nearest town to see films, will not give up that trip if I exhibit my programmes in his village. To him that visit to town is an "outing." He will very probably come to see my films as well, but that won't hurt the man with the static theatre.

The chairman of a rural parish council has already stated that the service is one of the finest things ever done for the villagers.

This is How we Operate

Having stated my point of view, I should like to say a little about the way in which travelling films operate, what standards they will endeavour to maintain, and what they hope to accomplish in the future.

This may serve to allay the many apprehensions that would appear to exist in exhibitors' minds; and it will also perhaps kill many false impressions.

A 16-mm. unit in my organisation consists of a light van carrying dual projectors, various types of screens, tools and spares and a certain amount of stage dressing.

Each unit works a six-day circuit, planned so that the operator can work from a fixed base. Thus each village is visited once each week.

AT present, programmes are made up from library selections; and in our choice of subjects we work on the principle that for our type of show it doesn't matter if a film is old, as long as it is good entertainment.

I would certainly like to have a wider field for choice of programmes than I have at present, because the sub-standard man, too, has his rental problems, and they would be eased if he were able to shop in a wider market.

In choosing our pictures we have to keep clearly in mind the nature of our audiences. The country people do not enjoy anything that is highly sophisticated or marked by false human values. They enjoy simple stories, musicals and films with big star names that they know.

Our experience in this field is limited, and we are still learning by experiment the tastes of our patrons. For instance, we had quite a controversy at the head office over the booking of Will Hay's "Oh, Mr. Porter."

Broadcasting is a Help to us

The majority vote was against the film, but it proved very successful, because, I think, Will Hay was known to the audiences from his broadcasting.

OUR films are at present shown under typical village hall conditions. The projector may have to be mounted on a table and the screen generally is simply hung from the most convenient place.

But the position of the projector in relation to the screen, and the arrangement of the seating is always very carefully considered from the points of view of visibility and sound quality.

We hope, as we continue, to create a more pleasant kinema atmosphere. Much can be done by carefully dressing the screen with attractive drapings. We plan, too, to build portable projection booths, in order that the whole apparatus and the operator may be fully enclosed.

We want to Avoid the Village Hall

This is not so much for safety reasons, since we work, of course, with non-flam film, but to remove a source of distraction from the audience. The exposed projector is one of the things which establishes the "village hall" atmosphere; and that we want to eliminate as much as possible.

Equally important is the need for dressing the "front-of-house." Our intention is to enclose the cashier—not because we doubt the honesty of our patrons, but because the presence of a box, decorated with stills and other material, helps greatly in creating kinema atmosphere.

Seating is one of our chief difficulties. Many of the halls have been occupied at various times by troops, and the seating has suffered badly. The most happy solution would be some kind of compact and portable seating, like tubular frames with slung leather seats, but these, of course, are at present unobtainable.

We generally have to do the best we can with the existing seating, and this has a direct bearing on our choice of programmes, which have to be limited in length because of the patrons' comfort.

THE aim of my organisation is to provide reliable service, and for this reason our operators are carefully chosen, not only for their skill at the work but for their general sense of enterprise. They must be intelligent, self-reliant and resourceful fellows who can cope with an emergency.

We endeavour to maintain the closest possible touch with the operators through a service of travelling supervisors, who not only see that the apparatus is maintained in first class condition, but also listen to the operator's views on such subjects as choice of films, improvements in service and suggestions for technical development.

As a result, breakdowns are extremely rare, and the quality of projection and sound is first-class. In fact, the sound is generally superior to that found in the normal static small theatre.

IT is not always easy to establish a circuit. There is often considerable prejudice to be broken down. Much of this arises from the villagers' experiences of previous film shows operated by semi-skilled one-man sub-standard units.

These people, are just as much a menace to the organised and conscientious 16-mm. showmen as they are to standard exhibitors.

My own service in this field is still only in the early stages of development, but I feel that the demand for such service has been proved by the reception accorded to my units.

The danger, if there is any, lies in the lone wolves who, incidentally, are as liable to operate in big towns as they are in the rural areas. On the other hand, as the quality of apparatus and the technique of sub-standard showmanship improves, these men are bound to die out. And the very fact that companies such as mine, who will remain, are organised to serve a special and clearly defined field, will be a guarantee of protection to the 35-mm. exhibitor.

Polish Monopoly Buys Up British Films Following London Visit

Dolly Sisters

A scene from THE DOLLY SISTERS, featuring Betty Grable and June Haver (20th-Fox)

FILMS FIGURE IN B. of T. CENSUS

BRITISH film production is one of the industries scheduled in the Board of Trade plans for a census of production which will be taken next year.

A limited number of industries will be covered by the census in accordance with the recently accepted recommendation of the census of the Production Committee.

The matter was referred to at the September meeting of the K.R.S. when the council decided to take no action in connection with the inclusion of the film Industry in the proposed census.

It is understood that the Statistics Dept. of the Board of Trade will shortly start discussions with representatives of the industries coming within the scheme.

REPRESENTATIVES of the Polish Government which has established a film monopoly similar to that set up in Czecho-Slovakia, have recently visited Great Britain and have purchased British films for Polish exhibition.

The two representatives were M. J. Tolplitz and M. S. Wohl.

A number of British feature films have been purchased for the monopoly. They have been sub-titled in Polish and would already have arrived in Warsaw had not the dock strike held up their transport.

Additionally, a great many Ministry of Information films have been received in Warsaw, where they have had a good reception. These films have been commentated in Polish.

The Ministry has also sent a representative to Warsaw, who will superintend the distribution of films and look after commercial interests there.

Twelve British feature films, seven M. of I. long films and 49 M. of I. documentary shorts are in the deal.

Among Ministry long films are "Desert Victory," "Tunisian Victory" and "D-Day to Paris."

British commercial films include "Pimpernel Smith," "Man in Grey," "In Which We Serve," "San Demetrio," "Silver Fleet," and "The Gentle Sex."

U.S. Films and the Dollar Exchange

In the House of Commons on November 26, E. P. Smith (Con., Ashford) will ask the President of the Board of Trade "What steps, in view of the currency situation, he proposes to take either to restrict the importation of American-made films into Great Britain or to increase the importation of British-made films in the U.S.A."

Mr. Smith also asked: "How many of the film executives now working in British studios are American nationals?"

M. of I. FOREIGN RECEIPTS WERE £500,000

During the twelve months ended September 30, 1945, the Ministry of Information distributed in 71 foreign countries about 34,200 prints of newsreels and documentary and feature films.

The relative costs to the Ministry of compiling, dubbing, printing and distributing the films amounted to approximately £600,000.

The estimated valuation of the revenue received, in various foreign currencies, for Ministry account is approximately £500,000.

These particulars were given in the House of Commons last week by E. J. Williams in reply to a question by Ald. J. Reeves, M.P.

Mr. Williams added that it was not possible to compute how many times the films were displayed; but the showings in kinemas and elsewhere have been commensurate with the 34,200 prints issued.

AUSTRALIAN KINEMA GOES ALL BRITISH

A compliment has been paid by the Central Theatre, Melbourne, Australia, to Pathe's "I Live in Grosvenor Square."

On October 27, the Central inaugurated a new policy of showing only British films, and "I Live in Grosvenor Square" was chosen as the first, and in addition the theatre has changed its name from the Central to the Grosvenor Theatre.

The announcement of this policy is regarded as being a great step forward towards strengthening the link between the productions from British studios and the Australian exhibitors.

WAS A.B.C. AREA ENGINEER

The sudden death has occurred at Cardiff of Lyndon Marias, area engineer for A.B.C.

Marias, who formerly resided at Newport, was 35 years of age.

Educated at Newport High School he later became apprenticed as a ship's engineer, but subsequenly gave up the sea, and in 1927 entered the kinema Trade with A. R. Tilney at the Olympia, Newport, becoming chief operator in 1932.

In 1939 he was appointed area engineer for the West of England by A.B.C., a position he held up to the time of his death.

New Control for Scala, Bath

The Scala, Oldfield Park, Bath the city's only suburban picture house, is now controlled by Messrs. Fred A. Beckett and Guthrie G. Plank, two prominent kinema proprietors in the West Country.

Boris Karloff

Boris Karloff as he appears in THE BODY SNATCHER, a famous story by R. L. Stevenson (RKO-Radio)

C.M.A. CRITIC OF C.E.A. SECTION

THREE POINT SURVEY

VIGOROUS criticism of specific points of the constitution of the C.E.A. Managers' Section was made at Birmingham last week by W. L. Pember, general secretary of the C.M.A.

In an address to a meeting of Midland managers he made three points.

(1) That the claim of the sponsors of the section that it represents completely autonomous trade union machinery is a travesty of the accepted traditions of trade unionism. Membership, he declared, was a conscripted membership.

(2) The section has no permanent officials of its own and no support from the trade union movement. "What is the good of a national negotiating committee with no bargaining strength?" he asked.

(3) The statement that the Section would have the same rights of appeal with arbitration awards was questioned. The right already exists, Mr. Pember pointed out. He suggested, however, that by making a manager a member of the Section, the C.E.A. might conceivably deprive him of the right.

KORDA SAYS: "I STAY IN ENGLAND"

Sir Alex Korda, now in the U.S., has denied the current Press reports that he is transferring his production activities to the Continent.

The KINE. New York correspondent says that Korda intends to produce in England with Laudy Lawrence handling the distribution there. No plan for U.S. distribution has been set.

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N. LINCS

"Newsreel Agreement is the Worst Ever Entered Into," says C.E.A. Member : Rating Criticisms

THE newsreel agreement is the worst ever entered into by the C.E.A., declared a member of the North Lincs branch last week when it was revealed that the set-up would probably function for another two or three years. The meeting was notable for the fact that members of the Leeds branch attended the meeting and took part in a general interchange of views.

Reference to the newsreel agreement was made by **Mr. Hopkins** (Leeds), who said it had been a shock to all when at the last General Council meeting the General Secretary had said that their agreement would have to continue for a period of two to three years.

Mr. Hopkins thought the agreement was the worst ever made in the Industry. The matter should be reviewed and an exchange of views made between the B.O.T., the K.R.S. and C.E.A.

Other members protested against what was described as a one-sided agreement, and all agreed to support any motion against the agreement continuing as it was at present.

Revaluation Protest

THREE members reported that their new rate assessments were increased by almost 100 per cent.

C. P. Metcalfe, of Leeds, advised the branch to let F. A. Prior deal with the matter; he had studied the question from every angle and had it at his finger-tips.

It was agreed to write to the valuer objecting to the amount as excessive and unfair, and to ask Mr. Prior to assist in the matter.

Managers' Section Delay

AN inquiry as to the progress of the local Managers' Section was made by J. Edmondson, who asked what had been done with regard to the Managers' Section.

C. Clow (hon. secretary) said that no action had been taken. He must have a request from the managers for a meeting.

T. D. Bell pointed out that at the previous meeting it was agreed that the Secretary should call a meeting.

Mr. Clow said he had found out later that this could not be done without a proper request from the managers.

On the proposition of **Mr. Edmundson**, seconded by **Mr. O'Keefe**, it was decided to hold such a meeting on November 20 at the Wheatsheaf Hotel, Grimsby.

Hooliganism in Kinemas

IT was reported that the Chairman and Secretary had interviewed the Chairman of Grimsby Watch Committee and the Chief Constable on the question of hooliganism in Grimsby kinemas.

The Secretary said that they had been given an assurance that they would be backed up by the authorities in any action they took. The Chief Constable had advised the employment of a hefty doorman in uniform.

Doubts as to the wisdom of approaching the police were expressed by Mrs. Bass and Mr. Edmundson.

Screen Time for Slides

A LETTER was received from the British Limbless Ex-Servicemen's Association, asking for a slide to be screened, together with a letter from Mr. Fuller on the matter.

Independent exhibitors thought the slide should be screened, but the circuit representatives said it would be a matter for their head offices.

The question was adjourned to the next meeting.

It was agreed to hold collections for the Mayor of the city's Christmas Poor Fund during the week commencing December 10.

Messrs. Bell, Edmundson, Clow and Mrs. Bass were appointed on the subcommittee to explore the possibility of reviving Grimsby Kinema Ball.

Branch Interchange

THE meeting was attended by Claude Whincup, Charles P. Metcalfe, Harry Hopkins, Horace Masterman and Gerald Hulton, of Leeds.

During a discussion on general matters, Mr. Whincup expressed his colleagues' appreciation at being invited to the North Lincs branch.

He felt it would be of great benefit if other branches met. The interchange of ideas was most valuable.

Tribute to Liaison Officers

MR. METCALFE thanked North Lincs for their hospitality and for screening training films for the Services.

He wanted them to know that Northern Command appreciated their great help, and he could assure them that, through the information gained from the films screened, thousands of boys' lives had been saved.

He paid a particular tribute to the Kinema Liaison Officers, T. D. Bell and R. S. Jones.

Fewer Posters

REGRET that the poster question had not been discussed was expressed by **Mr. Masterman** (Leeds). He urged the members not to waste their money upon big posters. A local agreement at Dewsbury which cut them out had not resulted in a heavy drop in takings.

Mr. Clow said that a similar agreement had operated in Grimsby since the outbreak of war.

Mr. Bell welcomed Mr. Hockman, G.-B.'s new circuit supervisor for the area.

The meeting was followed by a lunch.

Australian Exhibitors Visit Ealing Studios

Clyde and Ewen Waterman, two of the seven Waterman Brothers, of Australia, who between them own many of the kinemas there, visited Shepherd's Bush last week during the shooting of the Gainsborough film "Caravan."

They were particularly interested to meet Stewart Granger on the set, as one of their kinemas in Australia, which has just reopened as a house showing exclusively British films, had a premiere of Granger's Gainsborough film "The Man in Grey."

New Directors for Grand, Hanwell

The Grand Cinema, Hanwell, changed hands this week. The new board of directors will consist of Catlow Grenhalgh and James Scriven Cox, both of Bournemouth, where the registered office is situated.

Warner's Latest

Ida Lupino, William Prince, and Sydney Greenstreet in PILLOW TO POST (Warner Bros.)

B.F.P.A. PRAISES THE WORK OF W. GLENVIL HALL

AS a tribute to the valuable services rendered to the British Film Producers' Association by its former vice-president, W. Glenvil Hall, M.P., members of the Association entertained him to luncheon at the Dorchester last week.

The occasion was marked by the presentation of an antique Georgian silver tea set and inscribed tray as an additional mark of appreciation to Mr. Hall. Mr. Hall, in responding, assured the members of his continued interest and belief in British films.

J. Arthur Rank presided, and in addition to a number of producers and studio members of the association, Mrs. Glenvil Hall, Lord Grantley and Hugh Gaitskell, M.P., the newly appointed vice-president, were present.

Appreciation of Mr. Hall's services was voiced by the President, Major R. P. Baker and Mr. Gaitskell.

The luncheon was followed by a meeting of the executive council of the B.F.P.A., at which members stood in silent remembrance of the late S. W. Smith. Binford Judge, now chairman of British Lion, was present.

Double Taxation Snag

A very full agenda included reports from the constitution and standing personnel committees, and questions discussed included: (1) the circulation of titles submitted for registration on the Original Titles Register; (2) the recent convention with the U.S.A. on double taxation as it affected producers; and (3) additional office accommodation for the association's staff. New arrangements were approved for collection of subscriptions due.

It was stated that under (2) ratification of the agreement with America would probably be by a motion in the House of Commons or by a Finance Bill amendment. One of the problems under this heading was whether under the new arrangements American companies, by sending over their own employees to work in British studios, would reap a benefit not contemplated under the scheme. An interview with the Inland Revenue authorities is to be sought to clarify certain points.

Subscription Basis

Arrangements for collecting subscriptions are to be placed on a new footing. There are two forms of subscription to the association: (1) based on membership of firms whether producers or studios, and (2) based on pictures produced. As it sometimes happens that films are produced by non-members of the association who nevertheless benefit from the work performed by it, it is now agreed that payments under (2) be made through the studio company both in relation to members and non-members.

The council also approved suggestions for ensuring the proper registration of members under the Theatrical Employers Registration Acts.

Further consideration was given to the question of the admission of American companies into membership, but it was decided to leave this matter open for the time being.

There was some discussion given to the proposed Film Festival at Cannes and the possibility of the association's participation in it, but no decision was reached.

The progress of a standard contract for film artists was reported, and an account was given of preliminary conversations regarding negotiations with the Film Artists' Association and with the N.A.T.K.E. and E.T.U. on various agreements.

The next meeting will be held on Wednesday, November 21, at 2.30 p.m.

C

20th-Fox Latest

Birmingham's Extremists Likely to Renew Their Drive Against Sunday Hours

LEADING RENTER SAYS EXHIBITORS DO NOT ATTEND TRADE SHOWS

STEPS to meet a possible renewal by the Birmingham Christian Social Council's application for a reduction in the Sunday opening hours are being taken by the Birmingham and Midlands branch of the C.E.A. It will be recalled that at the recent Annual Theatre Sessions for the city the Licensing Justices announced that as an emergency measure the kinemas would be permitted to open from 3 p.m. for a further period of twelve months.

The official report of the meeting of the branch held on October 26 states that in order that "the Committee may be armed with the necessary information to combat the attack on Sunday opening, which may be renewed in twelve months' time, members within the city are asked to keep a note of the approximate attendances of children between the hours of 3 and 5 p.m. on Sundays."

The members also complimented Roderick Baker, who applied for the renewal of all licences, and B. C. Muggleton (Secretary) upon the efficient manner in which they handled the position.

Hospital Appeal

THE Chairman (B. T. Davis) and A. G. May reported upon the progress which had been made by the sub-committee appointed to organise the annual collection in aid of the Birmingham Hospitals and Charities Appeal. Arrangements have been made for a suitable trailer.

An inaugural meeting of managers, preceded by a luncheon, will be held at the Imperial Hotel, Temple Street, Birmingham, on Friday, December 7, to launch this appeal. The suggested date of the collection is the week beginning Sunday, December 30, 1945.

Members were reminded that all kinemas are invited to subscribe to an expenses fund in connection with this appeal on the basis of their C.E.A. Grading—viz., Class A, £3 3s.; Class B, £2 2s.; and Class C, £1 1s.

This proposal was made so that the whole amount collected could be donated to the hospitals and charities without any deduction for initial expenses. A donation of £50 entitles the donor to become a patron of the appeal, and members were asked to be good enough to forward their cheques to the secretary as soon as possible.

A request for approval of the exhibition of a trailer publicising this year's "Poppy Day" collection was acceded to, subject to the discretion of the managements concerned.

Trade Show Policy

CORRESPONDENCE was read with the 20th Century-Fox regarding its proposal to discontinue the Trade shows of several of their films because of the alleged lack of attendances of exhibitors.

This showed that V. R. Jones (Birmingham manager) had referred the matter to his managing director, whose observations were still awaited.

Dudley S.O. Contribution

MR. MUGGLETON reported that the Town Clerk and Watch Committee of Dudley, having considered the branch's objection to the decision to increase the amount of the Sunday charity contribution, had now decided to adhere to their original decision.

Under this, from the date of the next renewal of licences the deduction will be ¼d. per seat in respect of seats priced at 1s. or less, and ½d. per seat in respect of seats priced at more than 1s.

Press Reports of Meetings

SOME members expressed the opinion that what members said at branch meetings was not adequately reported.

The CHAIRMAN pointed out that it was clearly not the function of the secretary to issue verbatim reports of the proceedings, and if this was what members desired, meetings must be open to the Press.

After discussion it was decided to place this matter on the agenda for consideration at the next branch meeting.

Unsuited to Sunday

THE Sunday Films Committee had passed all films reviewed as suitable for Sunday showing, according to H. B. Lane. At its previous meeting the Committee decided that the film "The Frozen Ghost" was unsuitable. At the request of the renter this had again been viewed, with the result that the Committee's previous decision was confirmed.

Members were pleased to learn that the condition of W. H. Bull (hon. treasurer), who was seriously ill for several weeks, had improved. The hope was freely expressed that such improvement would continue.

Cornel Wilde as he appears in the 20th Century-Fox, LEAVE HER TO HEAVEN, novel by Ben Ames Williams, in Technicolor

BEN HENRY JOINS UNIVERSAL

J. H. Seidelman, president of Universal International, announces the appointment of Ben Henry as Universal's representative in the United Kingdom.

Henry, who will make his headquarters with General Film Distributors, Ltd. will assist in the expansion of Universal sales and representation in this territory.

Derby Film Ball Date Set

DERBY Film Ball will be held at the King's Hall, Derby, on November 14, to provide a fund for future social functions in aid of the C.T.B.F. and other charities.

Ann Crawford may be present.

Ealing Will Make Car Racket Drama

Ealing Studios announce that they have taken an option on a novel now being written by Charles Graves under the title "Dusk to Dawn." The story has for its background the night car hire service racket.

B.B.C. to Broadcast "Rhapsody in Blue"

ON Wednesday, November 14, the B.B.C. is to devote a complete hour at peak listening time —7.15 to 8.15 p.m.—on the Light Programme to George Gershwin and the Warner Bros. film on the composer's life, "Rhapsody in Blue." This allocation is one of the biggest ever earned on the British radio by a motion picture.

The feature will be a sound-track version of the film, incorporating most of the hit Gershwin compositions which are played or sung therein. The "Rhapsody in Blue" itself will be heard in full.

The recordings from the sound-track, in which Robert Alda, Joan Leslie, Charles Coburn, Alexis Emith, Oscar Levant, George White, Al Jolson and Paul Whiteman will be heard, are to be supplemented by a narration spoken by Patrick Curwen and by personal tributes to Gershwin from Walter Eastman and Whiteman himself.

The programme, to be presented as "a musical tribute to George Gershwin," will be produced by Pat Osborne. It has been written by Harry Alan Towers.

Schleman Returns

H. R. Schleman has returned to his post of publicity director of United Artists, following his demobilisation from the R.A.F., which he joined in 1940. He now resumes control of United Artists general publicity departments.

Mr. Pole, who has been in charge during the last five years, latterly as director of publicity, has been appointed to the post of public relations officer, in control of all the company's public relations in the United Kingdom.

"Enchanted Voyage"

June Haver in a scene from ENCHANTED VOYAGE, a 20th-Fox Technicolor production

Eire Club With £12,000 Fund

The Social Club run by the Irish Cinemas and Dublin Theatre Co., which has been in existence for ten years, is now being revived with the return of Col. J. McGrath to the Theatre Royal, after service with the Army for the past five years.

When Col. McGrath first took up his post in the Royal he organised a social club where staffs of a circuit consisting of the Savoy, Regal and Theatre Royal could get together and exchange greetings regularly. When the club started some ten years ago the membership was quite small, but to-day it amounts to something like 400 employees who pay a weekly subscription of 3d.

The headquarters are in the Theatre Royal itself. Dances are held regularly and table tennis matches and other indoor amusements are arranged for the winter months.

Employees belonging to the circuit are invited to put away money each week which is returned to them with interest when required for holidays and other needs. The club, as it stands to-day, has a Thrift Fund of £12,000.

Projectionist Fined

A projectionist who had served in the Forces and returned to his former employment at the Super Kinema, Gravesend, pleaded guilty at Gravesend Police Court [illegible] stealing 123 electric light bulbs, a tin of oil, a tin of petroleum jelly, an inspection lamp and 1 cwt. of lead piping of the total value of £11 0s.1d., the property of his employers, Union Cinemas, L

The defendant was Ronald Milledge (24), who said he had not intentionally committed a criminal act. The "stuff" had been redundant in the kinema for seven years. He had used the lead for making toy soldiers for his son.

The Bench imposed a fine of £5.

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ge"

scene from
GE, a 20th-Fox
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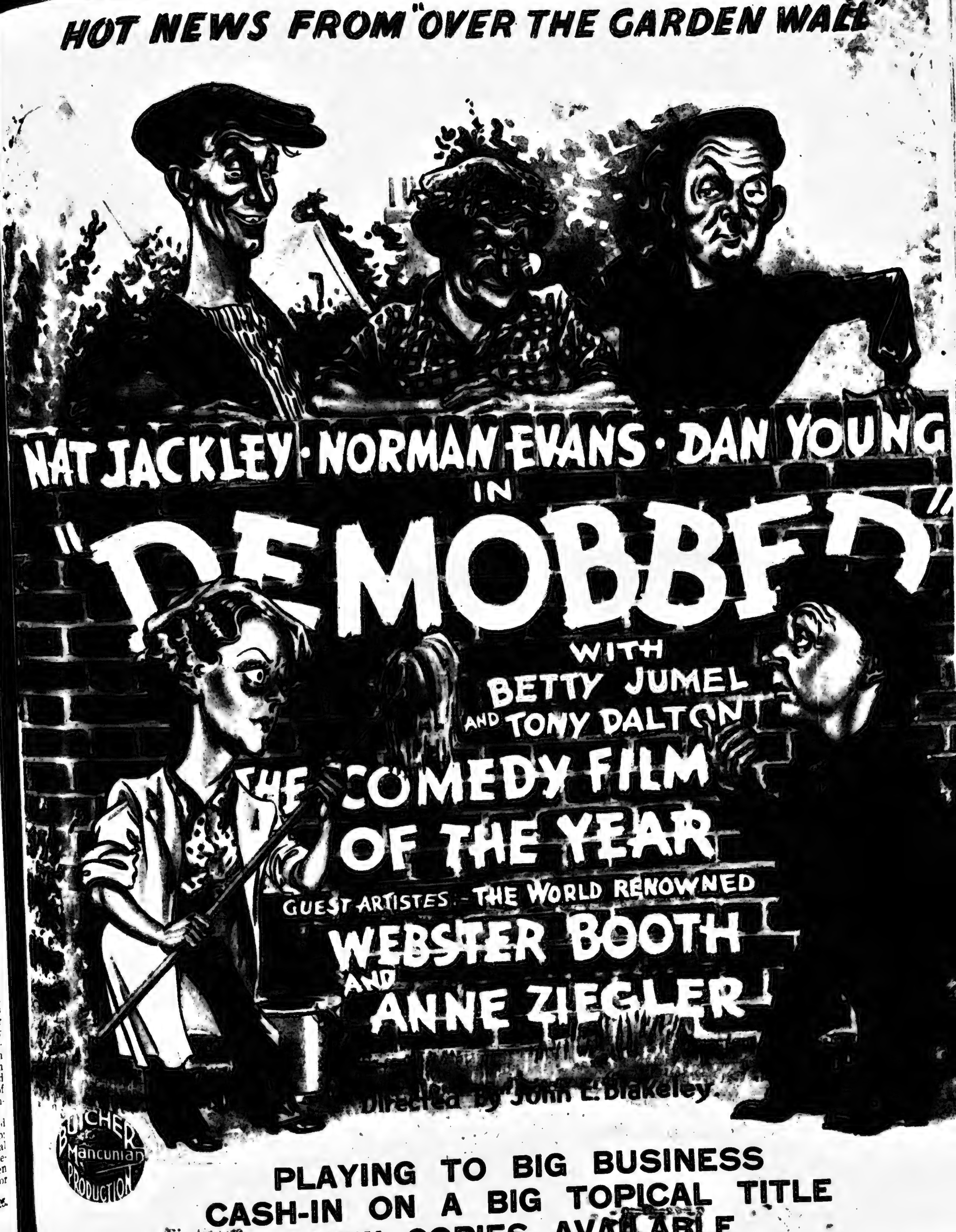

HOT NEWS FROM "OVER THE GARDEN WALL"

NAT JACKLEY · NORMAN EVANS · DAN YOUNG

IN

"DEMOBBED"

WITH
BETTY JUMEL
AND TONY DALTON

THE COMEDY FILM
OF THE YEAR

GUEST ARTISTES – THE WORLD RENOWNED
WEBSTER BOOTH
AND
ANNE ZIEGLER

Directed by John E. Blakeley

BUTCHER'S Mancunian PRODUCTION

PLAYING TO BIG BUSINESS
CASH-IN ON A BIG TOPICAL TITLE
NEW COPIES AVAILABLE

A SPARKLING BLEND OF

with Susanna Foster r of "F

UNIVERSAL'S "NIGHTI LE OI

Susanna
FOSTER

David
BRUCE

a FESSIER- AGA PR

RELEASED
JAN. 7
1946

'THAT NIGH

with **BUSTER KEATON · IREN R**

GFD

PROVINCIAL TRADE SHOWS

CARDIFF	- Empire	Wed.	Nov. 14	10.45 a.m.	LEEDS	- Scala
BIRMINGHAM	- Futurist	Wed.	Nov. 14	10.30 a.m.	SHEFFIELD	- Cinema House
MANCHESTER	- Gaumont	Wed.	Nov. 14	10.45 a.m.	GLASGOW	- Regent, Renfield St.
LIVERPOOL	- Trocadero	Wed.	Nov. 14	10.30 a.m.	NEWCASTLE	- Essoldo

Distributed by General Film Distributors Ltd., 127/133, Wardour St.,

ND OF COMEDY AND SONG

Foster ... of "Phantom of the Opera")
NIGHTI... LE OF THE SCREEN"

Franchot
TONE

Louise
ALLBRITTON

...ER–PAGA... PRODUCTION

...H WITH YOU'

· IRENE RYAN · JACQUELINE DE WIT

Directed by WILLIAM A. SEITER.
Executive Producer HOWARD BENEDICT.

UNIVERSAL PICTURES

VS
Scala
Cinema House
Regent, Renfield St.
Essoldo
33, Wardour St..

Nov. 14 10.45 a.m.
Nov. 14 10.45 a.m.
Nov. 14 2.30 p.m.
Nov. 15 10.30 a.m.

"THE HOUSE ON 92nd STREET"

"BEST SPY FILM YET

. . . Just about the best Hollywood spy thriller that has come my way . . . I guarantee that those who revel in spy and police melodrama have never seen anything as thrilling."

A. E. Wilson (The Star)

"A rattling good spy story . . . you'll find your hands getting clammy with excitement as the suspense grows. You'll come out and talk about it."

Denis Myers (Sunday Pictorial)

PLYMOUTH

"16-mm. Won't Hurt the Big Circuits, but it Will Hurt Us Badly"

"NEW RENTING SCHEME IS A VERY REAL THREAT"

A LIVELY meeting of the Devon and Cornwall branch of the C.E.A. held at Plymouth last week, discussed the serious local threat of 16-mm competition, the scarcity of "U" films, B.B.C. criticism, and the subject of bars in relation to the shortage of film stock.

The Chairman (Coun. **Leslie G. Hill**) said that the J.C.C., of which he is a member, had spent a day dealing with four bars. Two of them were at one time regarded as fair, but to-day, due solely to the shortage of film stock, the same bar had become unfair. The renters' members and the circuit members of the J.C.C. at the last meeting were not willing to discuss the greater issue arising from that position. They contended that it was the committee's function to deal only with the immediate bar and not with the issue of whether monopoly was being exercised.

"Some of us tried to point out that the essential part of the J.C.C.'s work lay in giving assurance to the Board of Trade that there was no monopoly within the Industry," he said that any argument that arose between the various sections within the Industry could be amicably adjusted.

"We could not put that viewpoint over to the meeting, but we have to realise that the existence of the J.C.C. is based only on our ability to settle our differences.

"If we cannot, then the issue of monopolistic tendency within the Trade is bound to come to the front.

"Irrespective of whether it is a circuit bar or not we have to recognise that there is a great danger of houses being put out of business by the exercising of bars, and in doing so have to make concessions.

"When the film stock situation gets easier we can exercise the economic value of the bar, but I maintain, especially with a Labour Government, that we cannot afford to be accused of helping to exercise prohibitive business restrictions."

"A" and "U" Films

THE **Chairman** also reported that they had been assured by the B.B.C. that film criticism would be much less severe than formerly, and more in keeping with what they considered fair criticism.

On the report of "A" and "U" pictures, Coun. **Hill** stressed that they could not afford to give much publicity to their desire to have more "U" films because Mr. Martin, of the Lord's Day Observance Society, would ask the reason why.

Exhibitors, however, could not shut their eyes to the fact that if they looked at the percentage of "U" films each year the figure was getting smaller.

"If a film is of such a character to warrant an 'A' certificate, surely it should be prohibited to children at all times," he declared. "I cannot agree to a picture of that kind being shown to a child, even if accompanied by parent or guardian. Perhaps if we could stress that point and agree to do that we should get more consideration by the authorities than we do at present."

W. **Farrant Gilley** declared that he could not agree with the Chairman's views and thought parents should be responsible for what pictures children saw. It was not their responsibility as exhibitors.

If they looked at it from the £ s. d. side and had two films with "U" certificates it would be found that owing to the half-price concession to children the value of a full house was very much reduced. In the circumstances, he thought it better to have an "A" and "U" programme, so that children had to be accompanied by an adult and the value of the house thereby increased.

Another member thought most of the smaller houses relied on the children to make up the value of the house. In his case it had been a "headache," particularly on Sundays. They found he was showing "U" films, and it had got to the point where he had had to stop children unless they were accompanied by adults. Sundays were getting more like "a children's matinée" with "U" films programmes.

16-mm. Competition

THE question of 16-mm. competition was introduced by the **Chairman**, who drew attention to the fact that according to the Press, renters had now decided to zone the country for the renting of sub-standard films.

It was, he emphasised, a matter that those engaged in the 35-mm. business must be on their toes to meet. The unfortunate thing about it was that in the main 16-mm. competition did not affect the circuits or the larger towns.

As a result, those who were in the rural areas were going to have to fight their own battle on that score.

Exhibitors were undoubtedly going to find very serious competition. The only ray of hope he could hold out was that the C.E.A. and K.R.S. were going to have a talk about it. He assumed the J.C.C. would do the talking, and as at least two on the committee were independents they would have very good grounds for giving their opinion.

The intention of the renting companies to distribute films on the 16-mm. stock was a very real threat in Devon and Cornwall.

G. C. **Taylor** maintained that the only way to stop 16-mm. competition was to bring under control places in which the films are shown. At least 90 per cent. of such films could be cut out under the one rule by which seats had to be fixed.

Exhibitors who used 35-mm. films had to have all seats fixed firmly to the floor, and if that had to be adopted for the sub-standard pictures it would help fight the competition.

R. **Long** stated that in North Devon seats in halls in which 16-mm. films were shown on an average four or five nights a week were fixed. In his view, the competition came from the fact that there had been times when they had been showing the same pictures as the 35-mm. exhibitors were showing.

The Secretary, C. **Halderson Rundle**, said that it might be possible for the Association to get the Government to adopt the regulations for safety in places of public entertainment.

Victor Stephens wondered whether in connection with zoning, the barring distance of two miles would operate as in the case of the military authorities. They should not, in his view, rest content with two miles as a bar for 16-mm. films. The distance ought to be lengthened.

Poster Posers

ON the question of the poster situation in the General Council's report, the **Chairman** said many felt they should take a stand and resist the increased cost of poster advertising.

He thought in the future they would have to give more concern to advertising than they had done in the past, especially in the smaller places.

NO LOCAL DEMAND FELT FOR THE SPECIAL MANAGERS' SECTION

Managers' Section

SINCE the last branch meeting there has been no move by the nominee managers to get a meeting with a view to discussing the C.M.A. section. In the circumstances, the **Chairman** thought they should act as a branch and call the first meeting of managers so as to give them an opportunity of determining the value of the scheme.

W. J. **Pickles**, J.P., expressed the view that the branch ought to wait until the managers asked for a meeting. If the managers were not sufficiently interested to ask for a meeting why should the branch be keen?

H. B. **Mather** supported Mr. Pickles' outlook, while H. M. **Williams** thought they should follow the procedure suggested by the General Council and leave it for the managers.

W. **Prodgers** questioned whether some nominee managers would be allowed to attend a meeting, and asked if they did who would pay their fares in view of the expense that would be incurred.

The **Chairman**: It would be a very big item in this branch area.

It was decided to await a request from the managers to call a meeting.

Release of Staff

ARISING out of complaints made by members at an earlier meeting about the release of projectionists and staff who had been in the N.F.S., the **Secretary** stated that he had communicated with Mr. Fuller on the matter and had received a reply that nothing could be done.

An application for collections to be taken in Cornish kinemas on behalf of the Royal Cornwall Infirmary at Truro was refused. It was stated by the **Chairman** that whilst the branch was perfectly sympathetic to hospitals and other charities certain rules had been laid down and must be adhered to. He thought they would be pleased to co-operate by showing slides or a short film.

The next meeting will take place on November 27.

Laughton's Latest

Charles Laughton as he appears in CAPTAIN KIDD (United Artists)

M. OF I. HAS SENT OUT 34,200 FILM PRINTS IN ONE YEAR

In the House of Commons last week J. Reeves asked the Minister of Information whether he could supply the House with particulars of the distribution of films in foreign countries provided by the films division of the Ministry.

E. J. Williams said that during the twelve months ended September 30, 1945, the Ministry of Information distributed in 71 foreign countries about 34,200 prints of newsreels and documentary and feature films. The relative costs to the Ministry of compiling, dubbing, printing and distributing the films amounted to approximately £600,000. The estimated valuation of the revenue received, in various foreign currencies, for Ministry account was approximately £500,000. It was not possible to compute how many times the films were displayed; but the showings in kinemas and elsewhere had been commensurate with the 34,200 prints issued.

◆

Need for Stricter Censorship

Admitting that he was a keen kinema fan, Coun. Rogers stated at Bury Town Council that there was not a strict enough censorship of the type of film being shown to young people.

Only when there was a stricter censorship of films could a reduction in juvenile delinquency be expected.

Dorothy Granger as she appears in UNDER WESTERN SKIES (G.F.D.-Universal)

CROYDON DEFERS DECISION ON S.O. HOURS

CROYDON Borough Council is still unable to reach a decision regarding Sunday opening hours; for the second time it has referred back a recommendation from its General Purposes Committee that existing hours should not be altered.

At the previous meeting the Committee thought that the present opening hours—1.30 p.m. to 7 p.m., or thereafter from 2.30, 3.30, 4.0 or 5.30 for 5½ hours—introduced through war conditions in 1940, should be continued. This was referred back after a deputation representing local Sunday School interests had been heard, asking that the pre-war hour of opening, 5.30 p.m., should be reverted to.

Having regard to transport difficulties in the late evening, both for patrons and employees, the committee again recommended that the existing hours should not be altered.

Spiritual Welfare

Coun. Todd, claiming that the spiritual welfare of youth should be respected, moved reference back with a view to the hours being changed to 4.30 to 10 p.m., to be reviewed at the end of six months.

Coun. R. F. Russell, for the committee, said that the time had come for religious bodies to arrive at some understanding with the kinema Industry for the presentation of films of religious worth to which teachers could take their children in groups.

Let them do something constructive instead of shutting the kinemas to children not inclined to go to Sunday School.

The speaker also pointed out that later opening would mean later calls on the Sunday transport services. There would be many employees, including many women, who would have to walk home at midnight or after, and then have to be up again at six or seven in the morning.

Reference back was carried by a large majority

London Branch Waits for G.C.'s Ideas on Rental Problems

MUSICIANS' UNION WANTS TO STOP PRESENT C.E.A. AGREEMENT

MEMBERS of the London and Home Counties branch of the C.E.A. had a long discussion on film rentals at last week's monthly meeting. No decision was made, members referring the discussion to a future date after they have heard what the General Council has to say on the matter.

Three deputations reported on their meetings with council authorities.

The Surrey County Council has decided to impose the seat price rule in spite of C.E.A. representations. Members decided to write to the council asking it to confer with the branch in the light of the first year's operation of the rule.

East Ham met a deputation and subsequently suspended the seat price rule for the period of the current licence.

The deputation to the Southend Watch Committee was satisfied with the present S.O. contribution conditions.

Musicians' Union

Notice was received through the secretary of the J.C.C. that the Musicians' Union wanted to terminate its present agreement with the C.E.A. The M.U. will submit proposals for a new agreement.

Middlesex C.C. has extended its concessions regarding child employment until May 31.

Members understood that W. R. Fuller is waiting to hold a joint meeting with the K.R.S. to discuss the matter of returning to the two-way London release plan. The two-way release system would probably demand a greater stock allocation per film.

A meeting will be held shortly with the London Poster Advertising Association regarding the increase in poster charges.

Annual Dance

The annual dinner and dance will be held at the Savoy on Tuesday, December 18, at 6.30 p.m. for 7 o'clock.

Herbert Morrison will be the guest of honour.

Tickets will be two guineas, and applications for them should be made to secretary Arthur Taylor before November 17: *but no money should be enclosed.*

Members hoped that applications would be kept to a minimum as there is very restricted accommodation. An allocation committee will consider each application.

Evening dress will be worn.

Alleged Bad Conditions in Welsh Kinemas

"The firm has a monopoly of the kinemas in Abertillery, and I think we should invite some other firm to come here. A bit of competition would do them good," said Len Hill (Secretary, Abertillery Trades and Labour Council) at a meeting at Abertillery last week, when the bad state of the kinemas in the area was brought up. The four kinemas in the town, the Gaiety, the Palace, the Pavilion and the Empress, are all owned by Abertillery Theatres.

The Council's executive committee reported that several complaints had been made on the bad sanitation in these kinemas. It was alleged they were all overrun with rats, and some people had complained that rats had raced over their feet during performances.

The committee recommended that a deputation should be sent to the Urban District Council's Clerk with a view to taking the matter up with the County authorities.

Death of A.K.S. Cameraman

The death occurred on October 11, in Burma, of Lt. F. O. W. Lansdowne, R.A.O.C., aged 24, a cameraman with the A.K.S. He was the son of Mr. and Mrs. Frank Lansdowne, 45, Trevelyan Crescent, Kenton, and was a director of Frank Lansdowne, Elstree.

G.-B. HAS 9 MORE JUNIOR CLUBS

There are nine more G.-B. Junior Clubs. They have been opened during recent weeks in different parts of the country, bringing the number of clubs up to 112.

These are the new clubs:—

New Cross Kinema, manager E. G. H. Robyns.

Lewisham, Gaumont, manager W. A. Benn.

Stepney, Troxy, manager E. L. Groves.

Leyton, Savoy, manager R. H. Forsayth.

Grimsby, Savoy, manager L. Chapman.

Mansfield, Empire, manager L. A. S. Landis.

Wood Green, Gaumont, manager R. Herrington.

Gateshead, Palace, manager D. D. Ross.

Sunderland, Palace, manageress Mrs. A. Gray.

Each of these clubs has opened with the support of the local authorities, and Tommy Handley, honorary club member, was guest artiste at Leyton, Lewisham and Wood Green.

One hundred and twelve junior clubs are now open and activities gaining wider scope.

One club entertaining Dutch boys and girls is at Havelock, Sunderland, under the leadership of manager T. Flack.

Members of the G.-B. Junior Club at the Palladium, Southport, carry their club activities well outside the kinema. Under the leadership of manager C. E. Brown, they have formed a swimming section which has regular sessions at local baths and is showing great promise.

Armida as she appears in BAD MEN OF THE BORDER (GFD.-Universal)

Exhibitor Wins S.O. Licence Appeal

AFTER repeated attempts, James Curran has obtained a licence for Sunday concerts at the Tonic, Bangor.

The local Council had refused to grant his request and Curran took the matter to appeal.

Judge Begley, K.C., granting the licence said he thought the attitude of the Bangor Borough Council was highly hypocritical. In the first place they had sanctioned concerts on Sundays, and secondly, they objected to the Tonic application on the grounds that it was near a church, notwithstanding the fact that the concerts they ran were directly opposite the same church. That was not in accordance with justice or reason.

The fact that in conducting their concerts the Council lost money was no reason to assume that where they failed another might not succeed. If the concerts were run on the principles intended and stated in that court he saw no reason why the licence should not be granted. He upheld the appeal and granted the licence.

QUOTA FAILURE FINED £10

For failing to show a sufficient number of British films at Askern Picture House, near Doncaster, W. Eckard, of Harrogate, managing director of Star Cinemas (London), was fined £10 with £5 costs at Doncaster last week.

Star Cinemas were fined £5 with £2 10s. costs. It was stated that during the year ended September, 1944, the proportion of British films shown should have been 15 per cent. of films not less than 3,000 ft., but only 7.71 per cent. was screened at the kinemas.

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INSIDE NEWS FROM INSIDE HOLLYWOOD

Johnston is Reorganising the Hays Office H.Q. Set Up in Washington

By William H. Mooring, "KINE." Hollywood Correspondent

MY exclusive forecast of Eric A. Johnston's impending shake-up of the Hays Office personnel was quickly followed by the offer of £20,000 a year to J. A. Krug, retiring head of United States War Production Board. Krug is offered a newly-created post of Vice-president of the Motion Picture Producers' Association, to take charge of the Hays Office in Hollywood, subject only to Johnston's veto.

Johnston will make his headquarters in Washington, which indicates his appreciation that the job means constant and close collaboration with U.S. Government officials.

Krug, who at time of writing has indicated that he will "probably accept," will be asked to develop a new long range programme designed by Johnston to bring the Guilds and all others engaged in the arts and crafts of movies, into closer political agreement with the producers.

The Strike

Labour unions representing studio workers are not mentioned, and this arouses comment here in view of the fact that the Guilds are now laying down the law to the producers on the issues of the current seven month-old studio strike.

Film Actors Guild insists producers might end the strike at once if they chose, and unless they do the actors may be ordered to strike. Producers' Association wishes to set up closer and more sympathetic working between actors', writers' and directors' guild to avoid possible involvement of highly-paid key talent in future labour troubles.

Krug also will create a special research department with first subject for research, the Industry's expansion in production of educational films for schools, colleges, universities and social study groups. If Krug does not accept someone else will carry through these plans.

* * *

SAM GOLDWYN, who still refuses to rejoin the Producers' Association, has his own plan to bring labour harmony between himself and his highly paid employees. He has formed a new company, Samuel Goldwyn Productions Inc. with £2,500,000 capital with James Mulvey as president and Goldwyn as chairman.

Half the shares will be offered to Goldwyn employees, including those in distributing end. Again only actors, directors, writers, technicians and other creative workers will share. No other workers will be included.

It conforms to the Johnston plan, and has the same underlying purpose.

* * *

LESSON in how to build up a star is offered the British producers by Darryl Zanuck, who recently signed Peggy Cummins. Peggy told me, "I've never made a good British film."

Zanuck casts her first in "Cluney Brown," with Charles Boyer, and has her marked down for the plum rôle of the year in "Forever Amber," if the script, now before Joseph I. Breen, passes the Hays Office.

The book caught on like "Gone With The Wind," although damned by literary critics as unhistorical and licentious.

Organised protests are being readied by various parent organisations and women's clubs against the filming of the story .

* * *

PEARL BUCK author of "Good Earth" and "Dragon Seed," has finished her first novel not to deal with the Orient. It is set in a small town in Pennsylvania and is offered for filming at £35,000.

* * *

CECIL B. MILLE will build on Vine Street, Hollywood, along which he once rode horseback to the studios, as a memorial to himself.

Near the Brown Derby restaurant, it will have fine elevators and bathrooms, but no baths!

B.B.C. RECORDED CLUB SHOW

A B.B.C. recording visited the Gaumont, Doncaster on Saturday (October 27) to record fifteen minutes of a club performance, directed by manager Herbron Morland.

This is the sixth broadcast for the Gaumont-British Junior Club, but the first time that fifteen minutes has been devoted to the recording of a Club meeting.

Bruce W. Woodcock, the heavyweight champion of Great Britain and the Empire, is making a return visit to the club at this meeting and will give an exhibition bout.

A running commentary was recorded.

Separate Houses

Farnworth, Walkden and District Trades Council (Lancs) has decided to ask local kinemas to reinstate the Saturday afternoon children's matinées, and two separate houses on Saturday night, so that seats could be booked and long queues abolished.

British National: New Musical

David Farrar in a scene from British National's LISBON STORY, which will be released by Anglo-American

Fourteen Best Sellers Acquired by 20th-Fox

THE film rights of 14 best sellers have been acquired by 20th Century-Fox. Prominent among them are Kathleen Winsor's "Forever Amber," the Somerset Maugham novel, "The Razor's Edge," and "Dragonwyck," by Anya Seton.

Others include Barry Fleming's "Colonel Effingham's Raid," "Captain from Castile," "Cluny Brown," by Margery Sharp, "Centennial Summer," "Claudia and David," and "Anna and the King of Siam."

The same company will make the screen version of the successful New York stage play, "Chicken Every Sunday."

Dorothy Gish Back

Dorothy Gish, favourite of the silent days, is making another appearance on the sound screen.

She will have an important rôle in "Centennial Summer," an all-star 20th Century-Fox musical production, as the wife of Walter Brennan and mother of Jeanne Crain.

It will be Dorothy's first picture in Technicolor and her first musical.

Her only previous talkie was made two years ago when she played "Mrs. Skinner" in "Our Hearts Were Young and Gay."

Otto Preminger is the producer and director of "Centennial Summer," and the cast also includes Linda Darnell, Cornel Wilde and Constance Bennett.

Peggy Cummins Tested

The 19-year--old British actress, Peggy Cummins, who has been signed to a long-term contract by 20th Century-Fox, will be screen tested for an important part in "Cluny Brown," in which Charles Boyer and Jennifer Jones will play the leading rôles.

Vivian Blaine's Contract

For her performance in "State Fair," Vivian Blaine has been given a fresh contract by Darryl F. Zanuck, production chief of 20th Century-Fox.

She will star in Mack Gordon's first Technicolor production, "Three Little Girls in Blue." Cesar Romero will play opposite her.

Others in the cast include John Payne, June Haver, Vera Ellen and Celeste Holm. John Brahm is directing.

Stars Return

Peace will mean the return shortly of many 20th-Fox players, including such headliners as Tyrone Power, Henry Fonda, Jean Gabin, Victor Mature, Richard Greene, George Montgomery, John Sutton and others.

First of the company's stellar players to be discharged from service was John Payne, who has completed his first co-starring vehicle "The Dolly Sisters," with Betty Grable and June Haver and is now working in "The Enchanted Voyage" opposite June Haver.

Richard Greene demobilised from the British forces last winter, is scheduled to return shortly. Cesar Romero is due to take up his part in "Three Little Girls in Blue." Jean Gabin was discharged some time ago from the French services, but his date of return has not been announced.

Other topnotchers who will eventually be free to resume their civilian work are Henry Fonda, Victor Mature, George Montgomery, John Sutton, Richard Jaeckel, John Sheppard, Lon McAllister (last seen in the Army Air Force production, "Winged Victory"), and recently voted among the top ten "Stars of To-morrow" by U.S. exhibitors, Lee J. Cobb, Bert Hicks, John Howard and John Engler.

Betty Hutton's Latest Film

Don DeFore, Betty Hutton and Andy Russell in THE STORK CLUB, forthcoming Paramount picture

FILM LUNCHEON CLUB PROPOSAL WELCOMED AT SHEFFIELD

A SUGGESTION that luncheons to which representatives of other sections of the trade could be invited should be held prior to the monthly meetings of the Sheffield branch of the C.E.A. found favour at a luncheon held at the Grand Hotel, Sheffield, on October 31. in honour of the visit of the national president, George H. Scarborough, and the general secretary, W. R. Fuller.

Many film renters' representatives were present, and all the guests were warmly welcomed by Coun. **Harold S. Gent**, who presided.

Responding, Mr. **Scarborough** said that he preferred to visit the branches rather than just stay in London, even though he had the opportunity of seeing the branch delegates there. They were faced with many problems, but he would not say that they were greater than in the past, which the Association took in its stride.

He hoped that Sheffield would never see a repetition of the depression of the early 1920 days. It was not going to be easy. Lighter industries must be encouraged and a variety of interests.

Mr. **Fuller** said he was very touched by the welcome given to him. Times had changed since he last came.

Apt Description

There was a very apt description in the Trade now—the Rank and file—but the Association was in excellent form, and so long as it survived there was every hope of its continued success.

Coun. Gent said the question was discussed with the president and secretary whether it would be a good idea to form a Cinema Trades' Luncheon Club to meet once a month before their meetings. Each one could be presided over by a different chairman, to be appointed at the preceding luncheon, and he would be responsible for bringing someone who could give a twenty minutes' talk—not necessarily on matters affecting the Industry—but on other phases of commercial life. He personally thought it would be a very good idea.

Mr. **Middleton** instanced the success of the luncheon gatherings at Chesterfield, and it was found that more people turned up to the meetings as a result. There was a very happy spirit among the exhibitors. He hoped to arrange a luncheon at Doncaster on December 4.

Coun. Herbert Oliver and **E. Ransome Harrison** said they were in favour of the idea, and **Arthur Simmons** (RKO-Radio representative) said he thanked Coun. Gent very much on behalf of the renters for allowing them to attend the luncheon. He was all for the scheme. He was sure that his colleagues, too, would be in favour of the luncheons.

E. C. Clayton and **S. Kirkham** concurred in views that the matter could be thoroughly discussed at a monthly meeting.

Coun. Gent said he would bring up the matter at a branch meeting.

"ONE NIGHT OF LOVE" COST £20

A fine of £5 on each of four summonses was imposed at Longford District Court on P. J. Farrell, owner of Staffords Kinema, Longford, Eire, for exhibiting films on four dates without having a licence.

Sergeant Lee said that he visited the kinema and asked for the licence, and Mr. Farrell said that he had not got it. The film being shown was "One Night Of Love." On another police visit the film was "Her Primitive Man," which according to the operator was highly inflammable.

Justice O'Donoghue said that it appeared to him there was a flagrant breach of the law.

Government Might Control Renting Terms if the Lend-Lease Talks Break Down

W. R. FULLER GIVES A LEAD TO YORKSHIRE EXHIBITORS

POSSIBILITY of a measure of Government control if the Lend-Lease negotiations fail, was mentioned at last week's meeting of the Sheffield Branch by W. R. Fuller, General Secretary.

The fixing of a ceiling on film hire, and the control of the price of admissions were matters which, according to Mr. Fuller, might be considered worth exploration with the appropriate Government departments.

This statement arose from a discussion on the burden of the entertainment tax.

A branch member asked the National President (G. H. Scarborough), who attended the meeting with Mr. Fuller, if sufficient evidence had been given to the appropriate authorities of the huge sums of money paid by the Trade to the Government. The company with which he was connected had paid their share capital 1½ times over in the form of entertainment tax, etc. He thought that was good ammunition to use on the Government with the idea of having some rebate.

Keep Pegging Away

Mr. **Scarborough** said that prior to the Budget the question of entertainment tax was discussed many times. Eventually Mr. Fuller wrote to the Chancellor. The letter was acknowledged by the Chancellor and that was just as far as the matter got, it was rather disappointing when they saw mentions of the high cost of cigarettes and beer, but not of kinemas. They were in the queue for concessions, but how far down he was not prepared to say. They could rest assured the case would be presented again before the April Budget.

The Dollar Exchange

Mr. **Fuller** said there was one point which could not be overlooked, and he thought they would have to face up to it in considering any representation they may be compelled to make.

"What we are suffering from at the moment," he added, "is the question of high entertainment tax, but E.P.T. applies to all industries. You have no claim for preferential treatment. The fact that entertainment tax is so high is that you are not able to develop your businesses further.

You will have noticed the reference in the Press on the amount of dollars which the Chancellor has to find in relation to what the American renters receive. The unfortunate thing was that after I had written the letter to the Chancellor lend-lease trouble immediately cropped up.

The plain facts are that the amount of dollars which the Chancellor has to find America to cover the prosperity of our business is a matter which is receiving serious consideration.

Whether we can do anything to reduce this amount of dollars is one thing. So far demands have increased the amount of dollars and the amount increases with the amount of prosperity we enjoy.

Rental Ceiling

I have been wondering in my mind whether we shall not have to take to the Chancellor the line of approach that if the lend-lease negotiations come to nothing, that **one solution which has not been explored would be to put a ceiling on the amount of film hire in this country. The cost of admission would also have to be controlled on the whole of the seats.**

If a ceiling were put on the amount which could be charged for rentals in this country — and whether they could differentiate between American and British I do not know—the effect would be that the amount of dollars going out would be very much reduced. Profits would be materially increased and they would be subject to the present high rate of taxation which applies.

If such a proposal were advisable a considerable amount of liability and embarrassment to the Chancellor would be converted into an internal source of taxation, but whether the idea was practicable is something we shall have to find out by exploration with the appropriate department.

A Problem of Prosperity

In the meantime we are faced with the problem that any steps we take towards the development of our businesses will bring in their train this added problem to the Chancellor which is accompanied by the necessity for finding further dollars. We are quite conscious of that problem, and it makes the problem of getting any remission all the more difficult.

I think that a lot of people have not appreciated the facts fully, but it does not make our task any easier while that state of affairs is ignored."

Manchester Managers' Section Meet

Manager-nominees in the Manchester and Salford area held a meeting on Tuesday at the Midland Hotel, Manchester, to form a managers' section of the Manchester and Salford branch.

The meeting was covened by T. E. Robinson, the branch secretary.

The main purpose of the proceedings was to appoint a chairman, convener and delegate to the national negotiating committee.

.E.A. President Condemns 50 per cent. for Second Run Pictures

SHEFFIELD

"BARS ARE BEING DEALT WITH MOST IMPARTIALLY"

ILM rentals figure prominently in the discussion at last week's meeting of the Sheffield branch of the C.E.A. The National resident (G. H. Scarborough), who attended with General Secretary V. R. Fuller, told the meeting that it was the next matter to be ackled by the J.C.C., but appealed to branches to forward the esults of the questionnaire as early as possible. He condemned he practice of demanding 50 per cent. for second runs.

In accordance with an old Shefield custom, Coun. Gent presented enknives to Mr. Scarborough and Mr. Fuller, for which they paid with traditional "small" coins and also a case of scissors for Mrs. Scarborough.

After expressing thanks, Mr. Scarborough reviewed the work of the General Council and particularly that of the Joint Conciliation Committee.

The question of bars was receiving very serious consideration, and he was very agreeably surprised at the impartial way in which bars were dealt with. It was also gratifying to note that at a recent appeal by two members of the Association an arbitrator was appointed and confirmed the decision of the Committee.

WHEN bars were cleared out of the way they hoped to be able to meet the renters in connection with film hire which would be on the agenda for the next Council meeting in November.

There was a complaint that the J.C.C. had been rather dilatory in regard to film hire, but the fact was that the branches had delayed sending in their questionnaires; it was not possible to deal with film rentals until they had full reports from the branches. However, there was now sufficient information from the branches to enable this to be included on the agenda for serious consideration.

It must be remembered that at the present time they were buying in a sellers' market—the law of supply and demand was operating—and to-day it was operating very much to the advantage of the renters. It was obvious that a film could not be worth the same percentage to second- and third-run men as to the first-run one. How far they would get with the renters he would leave them to guess, but he was sure that it would not be an easy matter.

Small Hall Rentals

Mr. Clayton also referred to film hire. He said that 50 per cent. was too much for small halls. Before the war, at this rental, some small halls could only just come out on the right side, and the running charges were nothing like what they were to-day. They had increased tremendously and looked like being high for a long time.

He found that even with the increased takings and playing to capacity, the small halls were on the right side something like £5 to £10, but no more. He was worried what was going to happen when takings dropped, as they would. The expenses were not likely to drop much.

50 per cent. Injustice

There was only in one direction to which they could look with any hope—the elimination of the 50 per cent. rental charge.

He did not think that a show, playing a fifth or sixth run should be called upon to pay the same percentage as a first-run house. He had raised the matter very strongly when he occupied the chair, and he tried to arrange some local plan to fight it, but it was realised that it was a national matter.

Coun. Gent referred to the resolutions passed at the last branch meeting on this subject.

Mr. Scarborough said that they would be governed by the decision of the General Council, which was fairly obvious. They would all agree that 50 per cent. for subsequent runs was too much.

Mr. Keeton asked if the General Council did anything would the exhibitors uphold it? (Laughter.)

Mr. Scarborough said if a programme was laid down the exhibitor should stick to it.

Labour Problems

IN regard to labour, they were meeting the Board of Trade and the Ministry of Labour in the hope that there would be further concessions. Women projectionists were now packing up when their husbands were released from the Forces, and they could not get juniors to replace them. If some of the female labour coming out of the Forces or factories could be directed to the kinemas he thought it would help over the difficulty for the time being.

Sub-standard Competition

REGARDING 16-mm. competition, Mr. Scarborough declared that the J.C.C. Committee would have to get down to this subject because it is here, and here to stop, he declared.

The thing to do is to endeavour to control it. We hope it will not be possible for the 16-mm. man to plank himself in the middle of Sheffield on a sort of fly-by-night visit because we are regulated and taxed according to our business. It would be most unfair if that man is able to visit a place at a low rental, without any restrictions regarding seating, etc., and just get away with it in that manner.

N.A.T.K.E. Negotiations

"Regarding the N.A.T.K.E., the General Purposes Committee is meeting Mr. O'Brien next Tuesday morning and he will present his ideas of a national agreement and working conditions, which do not include wages, but hours. I feel that we shall be able to work out an amicable arrangement with them. The question of wages is the sole prerogative of the branches, and until they say otherwise you can take it that there will be no attempt to deviate from it.

Mr. Scarborough concluded with a tribute to the branch officers.

Sheffield had always been well served by its delegates. Coun. Gent. was very thorough and nothing escaped him. Mr. Clayton's work had been appreciated and he could assure members that Mr. Harte and Mr. Heughan lived up to the tradition of the branch and were very welcome.

Film Supplies Restricted

MISS SWINDEN asked the General Secretary if there would be a film shortage and Mr. Fuller said that was anybody's guess. He did not think that

Continued in next column

"Fallen Angel"

Dana Andrews and Charles Bickford in a scene from the 20th Century-Fox production of FALLEN ANGEL

MANAGERS ASK FOR DEFINITE ANSWERS TO QUESTIONS

THE absence of sufficient local nominee members of the C.E.A. will necessitate the co-option of non-nominees as officials of the Sheffield Managers' Section.

This was reported to the Sheffield branch meeting last week by F. H. Williamson, who had acted as chairman of the managers' meeting.

Mr. Williamson said that 25 per-sent were not nominees, and therefore had no voting power. He said that managers would like definite answers to questions he was not in a position to answer. He asked General Secretary W. R. Fuller, who was present at the branch meeting for the necessary guidance.

Was the C.M.A. registered as a trade union?

Mr. Fuller answered that it was not.

Would the rules of the new managers' section be laid before the General Council of the C.E.A. for approval?—Yes.

Could the new section be affiliated to the T.U.C. if desired by the majority of members without the permission of the General Council?

Mr. Fuller answered that they could make an application, but he doubted if the T.U.C. would accept them.

In answer to a fourth question, he said that the C.E.A. had purposely left the matter in the state as it emerged from the last annual meeting. Several things had cropped up, including the inability of non-nominees to join. It was felt that it would be better for the managers themselves to formulate their own suggestions rather than get them from the employers' side.

Mr. Fuller said he had gone through the rules of the C.M.A., but there was nothing which could not be better done through the separate section of the C.E.A.

Mr. Williamson's next question was whether negotiating machinery was available, and was there proof that the Government Department concerned would negotiate if necessary?

Mr. Fuller said that it arose as a right in the Industry Arbitration Order, 1941, a war time measure, which, if withdrawn, the power was in the Wages Council Act, 1945. He would emphasise that it was a right.

Mr. Williamson said in Sheffield there were few nominee managers—not enough to appoint the officers required. Could they, as a temporary measure, co-opt non-nominees?

Mr. Fuller said he would get formal confirmation, but he would be happy to advise them to go ahead and co-opt. He could not foresee any difficulty arising in regard to the question whether they were members or non-members.

The most important announcement was that as soon as they wanted the General Council was prepared to negotiate, on conditions of employment with a committee for managers. He also said that so far as the C.E.A. was concerned there was no obstacle to a manager joining the C.M.A. if he wanted to.

Dennis C. Wallis said he was glad to have heard Mr. Fuller's replies, which were very clear.

Coun. Gent expressed his appreciation of the manner in which Mr. Williamson had reported.

Continued from preceding column

"MORE PRODUCTIONS IN BRITAIN"

the supply would be increased until there was a reduction in the terrific American war-time prosperity. Then they would want as many people attending kinemas as possible, and there would be a new film every week, instead of, as at present, one film every three weeks.

Production would also eventually be increased in this country. He did not think the effect of the lease-lend discussions would make much material difference.

Building Priority

A MEMBER was informed by Mr. Fuller in regard to a kinema having been destroyed by fire that housing would be the first priority for some time, but as the hall was the only one in the area it may stand a reasonable chance of being rebuilt. Much depended on the labour problem.

Before the opening of the business regrets were expressed that Mrs. Scarborough could not be present. Apologies for non-attendance were received from Sir Alexander King, and Messrs. T. F. McDonald, J. Pollard and P. Toothill.

THE MUSIC STARTS....

Box office hit! People will flock to it

....DAILY FILM RENTER

Not only outstanding entertaiment, but a moving tribute to a genius of our time ... will smash records

......CINEMA

warners

Rhapsody in Blue

JACK L. WARNER, *Executive Producer*

Edinburgh Puts Forward New Basis For Film Rentals : Equal Division of Receipts Over Break Figure

A PROPOSAL for fixing film rentals, sponsored by R. M'Laughlin, is being put forward by the Edinburgh Section to the Scottish Executive. It is that no programme should be more than 33⅓ per cent. up to the average drawings, but that all takings over the average be divided equally between renter and exhibitor. If, for example, the average rose from £300 to £400 the renter would get £150.

A. S. Albin, the Section Chairman, presided at the meeting.

Louis Dickson said although branches were still being asked to forward suggestions in respect to rentals, none had been sent in from Scotland.

R. M'Laughlin regretted that no proposal had been forwarded from Scotland, and he would like to put forward a suggestion.

It was that no programme should be more than 33⅓ per cent. up to the average drawings of the kinema for the previous 12 months' period, but that all takings over the average should be divided equally between the renter and the exhibitor. That, he thought, was a fair arrangement. On the basis of 33⅓, a hall with an average of £300 a week for the previous 12 months would pay the renter £100. If it took £400, a pretty good increase, the renter would get 50 per cent. of the extra £100, £150, or 37½ for his programme, which again was fair. If the hall took £500 the renter got £200 or 40 per cent.; and if it went up to £600 the renter got £250, or 41⅔ per cent., and he thought it was quite enough for any programme.

They heard a great deal of propaganda from the renters, Mr. M'Laughlin said, that it was the film that made the business. A film might make one week's business, but the big general average—the 51 weeks in the year—owed a great deal to the management of the hall, though they got no credit for that from the renter.

Mr. Dickson said an essential part of the arrangement would be that the renter was responsible for the whole programme; if responsible for only part of the programme, allowance would have to be made.

W. H. Albin, seconding, said he thought it was a very good suggestion, and this was agreed to.

The Managers' Section

J. S. DUNBAR raised the matter of the Managers' Section of the C.E.A., and asked whether anything was being done in Edinburgh or Glasgow about it. There was a lot of controversy as to whether this section should go on or not. In some parts of the country the new section was holding meetings, and in some branches the C.E.A. secretary was calling meetings.

Mr. M'Laughlin thought before they said anything more about it they should have a ruling as to what constituted a manager.

Mr. Dunbar said it had been pointed out recently in the Kine. Weekly that it was the men who managed the theatre, not those who held managing directors' appointments and also managed the theatre, and not supervisors or controllers.

The question had been raised as to whether assistant managers should be brought in, and it was suggested that as these were the managers of the future they should be admitted to the discussions.

Non-Nominee Managers

Mr. M'Laughlin said he could not see how the secretary of a C.E.A. section could know who were the managers of the theatre.

Mr. Dunbar said the managers, for example, of the Caley, St. Andrew Square, and the State were not nominee members of the C.E.A., but there was nothing to prevent them being incorporated in a Managers' Section; the only difference was that they would have to pay a certain fee. He was not pressing for this new section; he was only asking it anything had been done.

The Chairman thought they might have one managers' section for Scotland, but Mr. Dunbar said that was impossible.

On the suggestion of Mr. M'Laughlin it was agreed to place the services of their secretary at the disposal of any meeting of managers.

Mr. Dickson quoted Mr. Fuller's definition of a manager as being one who was primarily a manager, even though he had been given or had acquired a small share to give him a directorial qualification.

Mr. M'Laughlin though, apart from Mr. Fuller's opinion, that the managers themselves at their initial meeting would decide who were eligible for membership of the section.

Mr. Albin said it might help London a great deal if the managers would say whether they wanted this section or not.

Billposting by Renters

AS regards the provision of posters by renters, Mr. Dickson reported that the general consensus of opinion in the General Council was that the renters should be allowed to provide any posters they liked, as long as the exhibitors were not paying for them. That was contrary to Edinburgh opinion.

Mr. Dunbar said if a renter wanted to splash a town it was doing them no harm and costing them nothing.

The Chairman: It does everybody good who is going to run the film.

National Collections

THE General Council decision concerning Mr. Dunbar's resolution about national collections was reported on by Mr. Dickson. He referred to Mr. Fuller's explanation and pointed out that if a national collection was proposed at any time the Scottish member or members could move that it be referred to the branches before a final decision was taken. He did not think, however, that there was any chance of a national collection being proposed again.

Cinema Sunday

IT was reported by Mr. M'Laughlin that though they did not yet have the final figures, their total drawings for Cinema Sunday were likely to be slightly above those of last year. As convener of the Cinema Sunday Committee he wished to thank all the houses for their co-operation.

Mr. Albin proposed a vote of thanks to the convener and his committee.

Personal

THE Chairman, at the outset, of the meeting, congratulated Bailie John R. Poole and Bailie James Millar on being returned unopposed to Edinburgh Town Council.

It was agreed also to send a letter of congratulation to James M'Bride, president of the Scottish branch, on his recovery from his serious illness.

"Othello" as Film

John Slater as he appears in OTHELLO, being produced by Marylebone Film Studios

Sussex Forms its Section

FOURTEEN members of the Sussex branch of the C.E.A. met at the Regent, Brighton, last week to discuss the possibility of forming a Managers' Section, and after an outspoken debate it was unanimously decided to go right ahead with the idea.

A. J. Sadler (Astoria, Brighton, A.B.C.) was elected chairman, and J. S. Sackier (Odeon, Brighton) was elected vice-chairman. Geoffrey Foster was asked to undertake the duties of convener.

In the event of a national Negotiating Committee being set up, the chairman and vice-chairman are to be the section's representatives. These offices are to be held until next March, when the rules are to be reformed to allow the membership of assistant and trainee managers.

It was proposed by Mr. Sadler, seconded by G. Stephens, that for the time being, expenses in connection with the Section should be borne by the C.E.A., and it was also proposed by Mr. Stephens and seconded by G. Evans (Plaza, Worthing) that managers should pay their own subscriptions to the Managers' Section after the alteration of rules which will enable assistant and trainees to become paying members.

LODGE ANIMA

At last Friday's regular meeting of Lodge Anima, the retiring Master, Brother Thomas Fair, was congratulated on a very successful year. The financial statement submitted shows the Lodge to be in a very flourishing condition and the Benevolent Fund, too, looks very healthy. For the ensuing year, Brother A. E. Barnett, one of the leaders of the kinema Trade in Glasgow, was nominated and elected as R.W.M. for the coming year.

A New Grable

Betty Grable and June Haver as they appear in THE DOLLY SISTERS (20th Century-Fox)

MAYOR APPEALS FOR S.O.

Chesterfield Tribute to Trade

MEMBERS of the Notts and Derby branch of the C.E.A., who held their October meeting at Chesterfield, were entertained to luncheon at the Victoria café in that city by E. Rudge, of the Victoria. Capt. W. N. Broomhead presided over a gathering of 53, including the Mayor of Chesterfield (Coun. W. E. Taylor), the Mayor-elect (Ald. T. J. Mitchell), Reg. C. Bromhead (president, C.T.B.F.), J. Langham Brown (branch chairman), etc.

The civic guests expressed Chesterfield's gratitude to the Trade's valuable part in providing relaxation and entertainment throughout the long years of war; in brightening the off-duty hours of many Servicemen and in giving substantial help to local war charity funds.

The Mayor revealed that Mr. Rudge had prepared and presented to the borough a series of films of local historical interest covering the past 12 years.

Both the Mayor and the Mayor-elect expressed themselves in favour of Sunday opening as a safeguard to the town's high reputation.

Replying to the toast of "The C.E.A.," Langham Brown listed the many ways in which exhibitors had materially helped the war effort.

He put forward the suggestion that the time had now come when these gratuitous services might well be rewarded by the Government and local authorities by the early removal of the many irksome restrictions which war conditions had imposed upon exhibitors.

Over 1,500 Rochdale school children have seen a series of films at the Rialto Cinema, in connection with the local recruitment campaign for the cotton industry.

22 Managers Out of 178 Attended the First Nottingham Section Meeting

TWENTY-ONE managers and one manageress attended the inaugural meeting of the Managers' Section of the C.E.A. (Notts and Derby branch) when A. Baylis (Manager of the Regal, Chesterfield) presided. Wholehearted support was promised.

The meeting heard from F. A. Prior present vice-president of the C.E.A., the steps leading to the formation of the Managers' Section, which gave managers as a body autonomous powers through an organisation which the General Council was prepared to recognise.

There was no doubt anywhere, said Mr. Prior, that a kinema manager, by reason of his duties and the confidence reposed in him by his employers, had a higher standing and occupied a position different from the rest of his staff.

M. of I. Intentions

The Minister of Labour intended that there should be available to every employee some organisation to look after his interests, and the C.E.A. accordingly amended its rules, to bring in the organisation now in being, membership of which was available free to managers, assistant or relief managers, and trainee managers.

The services of the branch secretary, his clerical staff and accommodation were available to the new section, and all managers of the kinemas, 178, belonging to the Notts and Derby branch had been invited to attend that meeting to see if they wished the new body to operate.

For the moment voting powers were restricted to managers who were C.E.A. nominees.

Position Righted

This position would be righted at the Association's annual meeting on March 12 next year, but all managers would be invited to attend meetings and enter fully into discussions.

The C.E.A. would finance the new section, but not control it, Prior explained. Its members could meet periodically (as did their employers) for mutual benefit.

On behalf of the General Council Mr. Prior expressed the hope that the managers in Nottinghamshire and Derbyshire would wholeheartedly accept the benefits of the new section.

Mr. BAYLIS (from the chair) then gave his personal view, that he had no wish to belong to an organisation which tallied with the popular idea of a trade union and was quite able to negotiate with his employers the question of his own salary. Meetings of the Managers' Section could not but be mutually helpful, as the interchange of experience and the widening of each man's general knowledge of his business must obviously fit him for a better position.

Exclude "Shareholders"

It being known that some kinema managers held shares in their shows, the view was expressed that such should be excluded from the new section, their interests being in some degree those of employers, but after discussion it was resolved that the task of defining the word "manager" for membership purposes should be left for the time being.

In reply to the question of "What advantage accrues to the C.E.A. by the formation of the Managers' Section?" Mr. Prior said, "Closer association with its managers than can be obtained by any other means, a benefit which will obviously be shared by the managers."

With regard to managers of kinemas whose proprietors were not members of the C.E.A., it was anticipated that they, too, would be entitled to membership of the section, following further alteration of the C.E.A. rules; the number of such kinemas in the Notts and Derby area was very small indeed.

Notts View

Present by invitation was J. Langham Brown (Chairman, Notts and Derby branch of the C.E.A.), who expressed that body's view that a live Managers' Section would be welcomed by employers. As one of the oldest managers, he realised full well that it was necessary for them to have a strong Association, and urged all concerned to realise that some of the difficulties which had been mentioned that day were only apparent.

The CHAIRMAN then called for a show of hands as an expression of opinion as to whether or not those present were in favour of operating the Managers' Section, and the resolution, "*That this meeting of Notts and Derby kinema managers and manager-nominees thanks the C.E.A. for providing facilities for the formation of a Managers' Section and wholeheartedly resolves to support the same,*" was carried with but one dissentient.

Nominations for the chairmanship of the section were then invited, and Mr. Baylis was appointed to that office, and Mr. Ledger (Elite Theatre, Nottingham) was unanimously appointed as the Section convener.

"WHAT ABOUT THE M. OF I. EQUIPMENT"?

In the House of Commons last week Ald. J. Reeves asked the Minister of Information whether any decision has yet been made as to the use in the future of the fleet of mobile kinematograph outfits employed on the exhibition of non-theatrical propaganda films during the period of the war; whether it is proposed continuing in being the Central Film Library and the Crown Film Unit and studios; and if so what functions will be assigned to them.

E. J. Williams replied that no decision had yet been arrived at.

NEW FILM FROM RKO-RADIO

Russell Wade as he appears in R. L. Stevenson's story THE BODY SNATCHER (RKO-Radio)

CINEMATURIANS HEAR ABOUT NEWSREELS

LESLIE MURRAY, assistant editor of Universal Newsreel, related some of his outstanding experiences of cameramen on the war fronts in an address which he gave to Manchester Cinematurians at their luncheon meeting at the Regal, Manchester, last week. S. Redford presided.

Cameramen, he said, had showed great qualities of courage and determination in securing pictures that brought home to millions the nature of the struggle in which we had been engaged. Considerations of personal safety were disregarded when there was a possibility of obtaining vital shots. Devotion to duty had cost many of them their lives. As for himself, his experience on the European war front was cut short through having been severely wounded soon after Dunkirk as a result of which he was in hospital for four and a half years. Mr. Murray gave an account of the film cameraman's work in war and peace conditions and added a few comments on the effect television might have in future developments. It would be all to the good, he said, if newsreels and television could go hand in hand, as the radio and the gramophone had done.

G. Stern (Anglo-American) voiced the thanks of the meeting to Mr. Murray.

The Chairman announced future events and meetings of Manchester Cinematurians, including a snooker handicap. Entrants are required to notify the hon. secretary, A. W. Stanbury, at the Regal, Manchester.

CHRISTMAS DAY OPENING THREAT REPRISALS

AN appeal by R. C. Bromhead on behalf of the C.T.B.F. was made at last wek's meeting of the Notts and Derby branch at which plans were also discussed to combat the N.A.T.K.E. opposition to Christmas Day opening in Nottingham.

Mr. Bromhead gave a comprehensive report of the practical services which the Fund rendered to every section of the kinema Industry, and thanked members personally for the various efforts by which they had helped to raise funds and to bring to the notice of the Board of Mangement cases of distress amengst employees and former employees of the Industry.

Chief amongst his difficulties, said Mr. BROMHEAD, was that of conveying to members of the Trade the benefits obtainable in cases of need, and, secondly, the various ways in which they could contribute. Impressive statistics of the income and expenditure of the Fund were given.

Members suggested that staffs which had been contributing to the Red Cross Comforts Fund, etc., should be invited to continue their contributions to the C.T.B.F.

Mr. PRIOR suggested that the Managers' Section might provide a means of bringing home to staffs the usefulness of the Contributory Provident Fund.

Nottingham's Xmas Day

THE view was expressed that the N.A.T.K.E. had gone outside agreed procedure in sending deputation to the Licensing Committee asking for the opening licence to be refused.

The meeting resolved that Mr. Prior, in conjunction with H. Elton and C. Wheatman should draw up for presentation to the Licensing Authority at Nottingham a memorandum giving exhibitors' views on Christmas Day opening.

Joe Drew Resigns

AS he had now disposed of his main interest as an exhibitor, J. Drew announced his resignation from the Association. It would probably come before the next meeting of the branch, which he had served for the past 15 years, eleven of them as General Council delegate. Tributes were paid to his services to the branch and trade. His resignation will leave vacant the offices of delegate and hon. treasurer.

Other Matters

C. B. KIRK (Nottingham Secretary of the N.A.T.K.E.) wrote that a demonstration of various methods of fighting film fires was being arranged to which members and their staffs would be invited.

During consideration of the General Council report Chesterfield exhibitors expressed satisfaction that their Sunday opening position was to be further considered by the Association's Legal Committee.

When a vote of thanks was moved t Mr. Rudge for his hospitality, it wa agreed that Nottingham members shoul entertain Chesterfield members in th near future.

Mr. Mitchell announced the date the Chesterfield Film Ball, which wi take place at the Victoria on Noven ber 14.

KINEMA SHARES LOSE THEIR GAINS

THE kinema share market lost some of its brightness which followed the Budget statement of coming reduced taxation.

But there was no material set-back, and the declines were mostly due to the small amount of profit-taking. Furthermore, the selling was mostly confined to the big groups.

A.B.P.C. 5s. ordinary were 3d. easier at 22s. 3d. with the preference down 7½d. to £27s. 10½d., and the debentures £1 lower at £106¼. Gaumont 10s. and 5s. ordinary were down respectively 6d. and 3d., while Odeon, which had previously secured the biggest rise of all, came back 1s. 1½d. to 43s. 4½d.

Sixpenny falls took place among P.C.T. preference issues, while Stoll were the turn easier at 19s. 3d.

On the other hand, African Theatres advanced further to 85s. 6d., while British Lion preference put on 6d. at 13s. 3d., and Capital and Provincial News Theatres 5s. shares 1s. to 7s. 3d.

Sound City 6 per cent. pref. gained 6d. at 16s., and Twentieth Century 6 per cent. pref. a similar amount at 9s. 9d.

SHARE MARKET

	This Week.	Movement
African Theatres Ord. ..	85/6	+ -/6
Asso. Brit. Pic. Corp. 5/- Ord.	22/3	— -/3
.. 6% Pref.	27/10½	— -/7½
.. 4½% Debs... ..	£106½	— £1
A.P.P.H. Ord.	30/-	—
Brit. & Dom. Films (12/-)	21/6	— -/1½
Brit. Lion 7½% Pref. 10/-	13/3	+ -/6
Capital Prov. News 5/- ..	7/3	+ 1/-
Cine. Television "B" Ord.	4/-	— -/4½
Dufay-Chromex 5/- Ord.	4/1½	—
Gaumont British Ord. 10/-	22/-	— -/6
.. "A" Ord. (5/-) ..	11/4½	— -/3
.. 5½% 1st Pref. ..	24/6	—
.. 4½ Debs.	£104	+ 10/-
General The. Prefd. (6/8)	12/6	—
.. 6½% 1st. Mort. Deb.	£105	—
Kinemas (5/-) Ord. ..	9/7½	—
Mme. Tussaud 1/- Def. ..	3/-	— -/6
.. £1 Prefd. Ord. ..	24/3	+ -/3
Moss Empires £1 Ord. ..	41/9	—
.. £1 Cum. Pref. ..	23/1½	— -/3
Odeon 5/- Ord.	43/4½	— 1/1½
.. 6% Pref.	26/6	—
.. 5% Debs.	£105½	+ 5/-
P.C.T. 10% Cum. Pref. ..	37/6	— -/6
.. 7½% "A" Pref. ..	30/6	— -/6
.. 7½% "B" Pref. ..	31/9	—
.. Const. 7% Pref. ..	29/3	— -/6
Scophony (5/-)	5/3	—
Sound City (Films) 6% Pref.	16/-	+ -/6
Stoll The. Corp.	19/3	— -/3
Twentieth Cent. Ord. ..	4/-	—
.. 6% Pref.	9/9	+ -/6
Union Cinemas 1st Pref. ..	22/-	+ -/3
.. 2nd Pref.	21/3	— -/3

£1 shares unless otherwise stated.

Strand Statement

"The change-over from war-time to peace-time economy is now well advanced," stated F. L. Blow in his annual statement to shareholders of Strand Electric, "but it is obvious that it will be several years before normality is reached."

In the meantime, shareholders were told that the call for the company's products and services promises to be enormous, comparatively, as in addition to the pent-up demand from home customers there is a volume of inquiries from overseas.

Dividend and bonus were maintained at 10 per cent. and 2½ per cent. respectively.

Cinema Television Reports Profit of £100,000 on the Year

By Our City Editor

FULL report of Cinema Television discloses that the trading profit for the year to April 30 last rose from £95.908 to £113.678.

Income tax and N.D.C. required £61.071 compared with £50.871; depreciation, £1.793, against £1.696; directors' fees, £250 (£236); debenture interest, £151 (£825); war damage, £41.103, leaving net profit, as stated last week, at £50.372, compared with £42.177.

But this time the company has brought in £33.809, compared with nil, which makes the available balance £84.181, against £42.177. Nothing has to be provided for debenture redemption reserve this time, which is a saving of £8.368 on the previous year, and leaves a balance to go forward of £84.181.

As the debentures have now been redeemed, the sum of £30.000 placed to redemption reserve in previous years is now transferred to General Reserve.

The directors state that certain Government contracts terminated recently, and production is now on a reduced scale. But commercial television is being developed.

The scheme of amalgamation of Bush Radio and Cinema Television involved an increase in the share capital from £368.250 to £1.198.250. The acquisition of Bush Radio shares became effective in July last.

The Chairman stated that current liabilities and provision for current taxation are amply covered by liquid assets, and that it is not expected that this margin of cover will be reduced as a result of the operations of the current year.

Betty Hutton and Andy Russell in Paramount's new production STORK CLUB

U.S. STRIKE PRODUCES ODD POLITICAL SEQUEL

By William H. Mooring, KINE. Hollywood Correspondent

THE aftermath of the protracted Hollywood studio strike will mean more to British exhibitors and renters than the details of the struggle itself.

The strike was called off after Eric Johnston and Donald Nelson, representing the Producers' Association and Independent Producers' Association respectively, flew to Cincinnatti, where the trade unions were in congress, and settled the trouble with the American Federation of Labour.

The eight months' disruption of production which was caused through a dispute between two unions as to which should be recognised by the producers as bargaining agent for the Set Dressers, means that all shooting schedules have been thrown out of gear. The muddle is terrific. Agents are going crazy: producers are at their wits end trying to rearrange shooting in order to catch stars when they are available.

A good example is the puzzle confronting Warner Brothers and RKO. Cary Grant was set to finish with Warners and go straight into Hitchcock's "Notorious," with Ingrid Bergman. If RKO postpone shooting, it will completely upset Bergman's plans: now Warners will want Grant again before RKO can release him. The resulting loss is estimated at a quarter of a million dollars, not to mention disorganised release dates. Warners suffered particularly in the strike, theirs being the studio selected by the strikers for an experiment in mass picketing. Theirs, too, was the studio where violent scenes occurred and the police used tear gas bombs.

After the settlement of the strike at Cincinnatti, the strike leaders maintained that the agreement could not include Warners, as the studio was not a member of either of the associations whose representatives conducted the negotiations.

They therefore maintained their right to continue to picket Warners until all those injured in the outbreak of violence are indemnified. The total sum asked is £175.000 and strike leader Herbert Sorrell insists that if Warners do not pay they will be sued.

New Private Companies

Peerless Film Processing.—Registered October 23. Capital, £2,000 in 2,000 shares of £1. Manufacturers of and dealers in raw film. The first directors are not named. Solicitors: Denton, Hall and Burgin.

B. M. Productions. — Registered October 23. Capital, £1,000 in 1,000 shares of £1 each. Producers, distributors and exhibitors. The directors are Bernard Mainwaring, 36, Rutland Court, Queen's Drive, W.3, director of Signet Pictures Corporation, Ltd.; Jas. W Wishart, 15, Hocroft Court, Hendon Way, N.W.2, incorporated accountant. Registered office: 71, Baker Street, W.1

Leslie Roberts Productions.—Registered October 23. Capital, £500 in 500 shares of £1. The first directors are Leslie E. Denny, 14, Somers Mews, W.2, theatrical agent; Mrs. Edith M. Brentford, 3d, Carlisle Place, S.W.1, actress. Solicitors: Wedlake, Saint and Co. Registered office: 17, Coventry Street, W.1.

Elite Film Distributors, Ltd.—Registered October 25. Capital, £100 in 100 shares of £1. Kinematograph film producers. Subscribers are Ernest A. Turner, 39, Warlingham Road, Thornton Heath; Isabelle Edmunds, 32, Howberry Road, Canons Park. The first directors are to be appointed by the subscribers. Solicitors: Paisner and Co., 39, Bedford Row, W.C.1.

Rodkel, Ltd.—Registered October 24. Capital, £2,500 in 2,500 shares of £1. Objects: To carry on general entertainments business. Directors are Wm. J. Rodds (permanent), Marazion, New Dover Road, Canterbury (director of Rodds Bros., Ltd.); Fdk. L. Keeler, and Mrs. Muriel Howard, both of Billiard Hall, Avenue Road, Herne Bay. Registered office: 27, George's Place, Canterbury, Kent.

Beach Theatre, Ltd.—Private company. Registered October 25. Capital, £1,000 in 1,000 shares of £1. Objects: To carry on the business of theatre, music hall, concert hall, ballroom and kinema proprietors. Directors are John E. W. Jarratt, theatrical manager, and Marjorie J. Jarratt, Clarence House, Norman Road, Hove; Wm. W. Walen (American), St. Bronx, New York City, priest; Cyril L. E. Brown, 25, Park Avenue, Deal, passenger transport inspector; Cyril L. Phillips, Florence Fowler, Jack A. Seebold and Lillian Warmington. Solicitors: W. D. Pinkney, Bridlington. Registered office: Clarence House, Norman Road, Kingsway, Hove.

Archie Lewis Cinemas, Ltd.—Registered October 14. Capital, £10,000 in 10,000 shares of £1. Objects: To adopt an agreement with Archibald Lewis of the one part and Tavistock Cinemas Co., Ltd., of the other part, and to develop and turn to account the kinema business carried on at the Cinema, West Street, Tavistock, Devon. Directors: Marjorie W. White, Pencrebar, 4, Berry Road, Newquay, Cornwall, boarding house keeper; Dorothy M. Lewis, same address; Archibald Lewis, 59, Berkeley Road, Westbury Park, Bristol, kinematograph proprietor; Elsie C. Lewis, Lota, Torquay Gardens Road, Torquay, hotel keeper; Mrs. Eliza Pinney, Seaview House, Lower Terrace, Torquay. Solicitors: Veale and Co., Bristol. Registered office: The Tavistock Cinema, West Street, Tavistock.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
†Anchors Aweigh **(M-G-M)—American.**	139 min. (U)	Kathryn Grayson, Frank Sinatra, Gene Kelly.	Gorgeously mounted all Technicolor comedy musical. Story slight, but cast versatile, numbers tuneful, photography superb.	**Obvious box-office** proposition **for the masses** and **family.**
Bedside Manner **(United Artists)—American.**	78 min. (A)	John Carroll, Ruth Hussey, Charles Ruggles.	Time-honoured romantic comedy with up-to-date trimmings. Cast versatile, but gags old and treatment sluggish.	**Very moderate light booking.**
Booked on Suspicion **(Columbia)—American.**	67 min. (A)	Chester Morris, Lynn Merrick, Richard Lane.	Rough and ready comedy crime melodrama; latest Boston Blackie. Story sketchy, but laughs plentiful.	**Reliable star and** series **fill-up for the populars.**
***Breach of Promise** **(Exclusive)—British.**	79 min. (A)	Clive Brook, ... Judy Campbell.	Popular star in light matrimonial mix up with good situations and bright dialogue.	**Sound supporting** feature **reissue.**
***I'll Walk Beside You** **(Butcher)—British.**	86 min. (U)	Richard Bird, Lesley Brook, Percy Marmont.	Sentimental musical drama suggested by the popular song. Reviewed in KINE. April 22, 1943.	**First-rate popular reissue. Great for the family.**
Jungle Island **(Exclusive)—American.**	61 min. (U)	Hobart Bosworth, Jean Carmen, Dick Thorne.	Romance and mutiny on the high seas and on island full of wild animals. Originally reviewed KINE., June 23, 1938.	**Moderate booking for the uncritical.**
***Peke's Sold a Pup (The)** **(Exclusive)—British.**	35 min. (U)	———	Refreshing and disarmingly inconsequential feature quota featurette, a happy sequel to "The Peke Speaks."	**Good general fill-up.**
Pride of the Marines **(Warner)—American.**	117 min. (A)	John Garfield, Eleanor Parker, Dane Clark.	Human and vital romantic melodrama, describing the rehabilitation of a war-blinded marine. Treatment sensitive and showmanlike. Feminine appeal obvious.	**Very good general booking.**
Rage in Heaven **(M-G-M)—American.**	84 min. (A)	Robert Montgomery, Ingrid Bergman, George Sanders.	Thrilling psychological melodrama, first reviewed in KINE. of May 14, 1945. Brilliant acting and polished production.	**Excellent general booking.**
Stork Club, The **(Paramount)—American.**	99 min. (U)	Betty Hutton, Barry Fitzgerald, Don DeFore.	Bright story of hat-check girl who comes into a fortune, and of the many romantic complications which follow. Lavish staging, snappy tunes, effective sentiment and excellent cast.	**Very good popular booking.**
Too Young to Know **(Warner)—American.**	85 min. (A)	Joan Leslie, Robert Hutton, Harry Davenport.	Ingenuous and untidy domestic comedy drama. Cast and staging good, but story very second-rate.	**Moderate star booking.**
That Night With You **(G.F.D.-Universal)—American.**	91 min. (A)	Franchot Tone, Susanna Foster, Louise Allbritton.	Piquant, peppy and novel farcical comedy, embroidered with bizarre and effective song scenas. Star in good voice, and support first class.	**Capital light booking.**
Under Western Skies **(General F.D.-Universal)—American.**	56 min. (U)	Martha O'Driscoll, Noah Beery, Jr. Leo Carrillo.	Happy, go-as-you-please period outdoor musical. Cast versatile, numbers tuneful and settings picturesque.	**Good second for the populars and youngsters.**

*** British picture.** **† In Colour**

REVIEWS FOR SHOWMEN

The Stork Club

Paramount. American (A). Directed by Hal Walker. Featuring Betty Hutton, Barry Fitzgerald and Don DeFore. 8,897 feet. Release not fixed.

HERE we have a local-girl-makes-good romantic comedy musical built around the Stork Club, one of New York's most ritzy and exciting night haunts. The plot, though lacking in originality, is made entertaining by the talent and exuberance of Betty Hutton, whilst a versatile cast, elegant staging and good tunes prevent monotony from enveloping its shrewdly spaced cliches. A live black and white stable companion to "Incendiary Blonde," it carries wide feminine appeal and is obviously earmarked for popular success. Star values alone offer sound box-office collateral. Very good popular booking.

Story.—Judy Peabody, a poor but honest hat-check girl at the Stork Club, saves elderly J. B. Bates, a multi-millionaire, from drowning. Judging by his dress, she considers him a poor out-of-work and promises to get him a job at the club. In the meantime, he makes arrangements with his lawyer to open a bank account for her and to furnish her with a lavish hotel suite, but to make the gift anonymous. Judy eagerly accepts the windfall and has J. B. come to live with her, but when Danny, her marine boy friend, and a coming band leader, arrives from the Pacific, complications ensue. Her white lies prompt Danny to doubt her mode of life and he suspects both J.B. and Billingsley, the boss at the club. By sheer determination, Judy persuades Billingsley to engage Danny's band, and although it takes Danny a long time to see the light, all comes right at the fadeout.

Acting.—Betty Hutton is both tender and explosive as Judy, and Barry Fitzgerald is outstanding as J. B. Bates, a queer but likeable mixture of the philanthropist and the miser. Don DeFore is a pleasing Danny, and the rest give excellent support.

Production.—The success story, provided it wears skirts, is usually a sound commercial proposition; it soothes the ego of the average feminine fan who, after all, represents the main body of picture house audiences. The night club, too, holds an equal fascination, and when, as here, the two are not only skilfully blended, but decorated with stars and bound with attractive song, it is, to say the least, a happy box-office combination. Although by no means another "Incendiary Blonde"—it lacks colour—it is a good second best.

Points of Appeal.—Sentimental story, lavish settings, hot numbers, bright comedy, strong feminine appeal and big star values.

Continued on page 26

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The story of a bad woman
who loved shamelessly,
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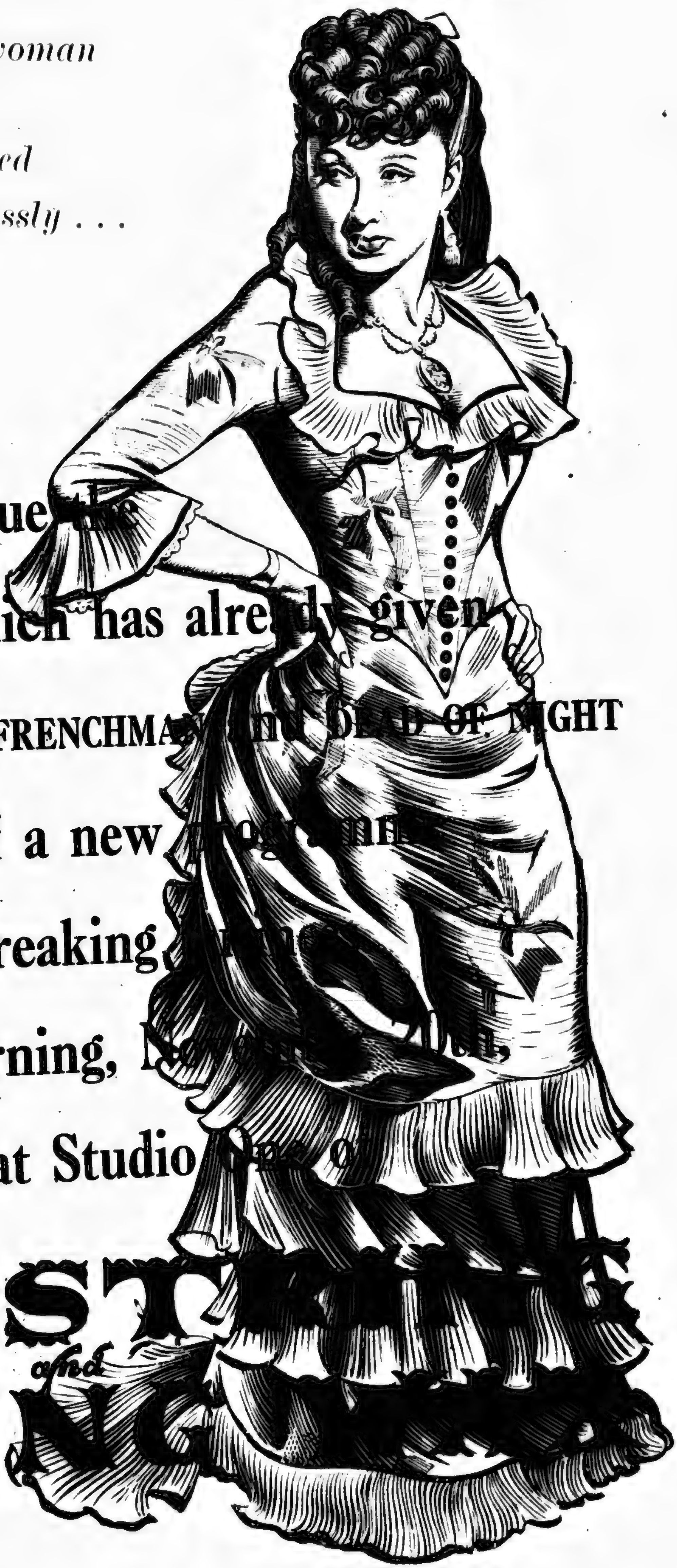

Ealing Studios

and Eagle-Lion continue the

happy partnership which has already given

the showman JOHNNY FRENCHMAN and DEAD OF NIGHT

with the third film of a new programme

that aims at record-breaking

Reserve Tuesday morning, November

for the Trade Show at Studio One

PINK STRING and SEALING

At Every Hour of the Day!

★ *These are actual pictures taken at the times shown at the* **CARLTON** THEATRE, HAYMARKET

10.30 A.M.
BIG!

SHOP, BASE-
TO LET

12.30 P.M.
BIGGER!!

2.30 P.M.
BIGGEST!!!

4.30 P.M.
BIGGEST EVERYTHING!

It's an EXHIBITORS UTOPIA!

Paramount Pictures

REVIEWS—continued from page 26

Under Western Skies

General F.D. - Universal. American (U). Directed by Jean Yarborough. Featuring Martha O'Driscoll, Noah Beery, Jun., and Leo Carrillo. 5,097 *feet. Release not fixed.*

HAPPY, go-as-you-please period outdoor musical depicting the crazy repercussions caused by the unexpected visit of a travelling theatrical troupe to a small Western town. The exuberant tale is tackled with zest by the competent and versatile cast, adorned with tuneful songs and picturesquely mounted. Its high spirited surface action amply atones for its lack of subtlety. Cheery second for the populars and youngsters.

Story.—Willie Wells, jittery proprietor of a travelling theatrical show, his daughter Katie, and the company are held up by King Randall, a genial desperado, while making for a big city. Katie shows spirit and Randall permits the troupe to continue on its way. A halt is made at Rim Rock, a small town, and Willie decides to put on a show. Tod Howell, the local schoolmaster, falls for Katie, but is a bashful suitor. He is also gun-shy. Later, Randall kidnaps Katie, but Jim Wyatt, the sheriff, is, unknown to the townsfolk, no longer a first-class shot and cannot lead a posse to her rescue. Meanwhile, Tod discovers that the sword, or rather gun, is mightier than the pen and eventually rescues Katie. He gives Wyatt credit for the destruction of Randall and his gang, and then marries Katie.

Acting.—Martha O'Driscoll looks well in period garb and sings pleasantly as Katie, Noah Beery, Jun., is adequate as the bashful, gunshy Tod, and Leo Carrillo has his moments as the gay Randall, while Leon Erroll amuses as the jittery Willie.

Production.—The picture burlesques without malice and its good humour the established Western formula, fast action, pleasing tunes and the picturesque scenery, strongly commend it to the majority of audiences and the younger element in particular. Cast values and convenient footage are by no means the least of its attributes.

Points of Appeal.—Cheery tale, snappy action, versatile cast, good songs, healthy and picturesque atmosphere and handy footage.

Booked on Suspicion

Columbia. American (A). Directed by Arthur Dreifuss. Featuring Chester Morris, Lynn Merrick and Richard Lane. 6,018 *feet. Release not fixed.*

ROUGH and ready comedy crime melodrama, the latest Boston Blackie adventure, telling how the genial and audacious ex-crook gets himself into—and out of—a jam while doing his best friend a good turn. All very ingenious, but, although it contains more laughs than thrills, it should, nevertheless, get by with the ninepennies. Its slap-happy formula always has. Reliable star and series fill-up for the "populars."

Story.—Arthur Manleder, wealthy friend of Boston Blackie, an ex-crook, buys an old-established book-publishing business. Just before the sale of a rare edition of Dickens' "Pickwick Papers," Wilfred Kittridge, a famous auctioneer, is taken ill and, rather than his pal should be let down, Boston Blackie, thinly disguised, conducts the sale. Following the sale, the book turns out to be a phoney. The purchaser claims his money back, but in the meantime the cash is stolen and murder committed. Blackie is the obvious suspect, but, while engaged in a number of hectic duels with his old enemy, Inspector Farraday, he eventually gets the killer, who turns out to be Gloria, Kittridge's secretary. He then starts off for fresh adventures.

Acting.—Chester Morris adopts a number of disguises and acts with energy, if not conviction, as Boston Blackie; Lynn Merrick is good to look at as killer Gloria; and Richard Lane is a willing stooge as Inspector Farraday.

Production.—The script allows the hero to escape from grim entanglements too easily to be a convincing thriller, but when all is seen, said and done, it is not bad comedy. There are plenty of laughs, even if many are unintentional. Title, star and series values clinch the modest deal.

Points of Appeal.—Breezy action, good stagecraft, convenient footage and series and star values.

Reissues Reviewed

Warn London

Renown. British (A). Directed by T. Hayes Hunter. Featuring Edmund Gwenn, John Loder and Leonora Corbett. 6,190 *feet. Release not fixed.*

POPULAR brand of mystery thriller with an original and holding story which turns on a well-sustained element of conflicting identity. It was first reviewed in the KINE. of May 17, 1934, and although a trifle far fetched it is not lacking in ingenuity. Too much dialogue rather slows up action, but it has moments and an adequate complement of thrills.

Acting honours go to Edmund Gwenn, who makes the best of his opportunities, and to John Loder, who is most effective in a dual rôle. Sound general booking.

Points of Appeal.—Popularity of crime plays, good title and attractive cast.

Banana Ridge

Pathe. British (A). Directed by Walter C. Mycroft. Featuring Robertson Hare, Alfred Drayton and Isobel Jeans. 7,820 *feet. Release not fixed.*

ORIGINALLY reviewed in the KINE. of January 22, 1942, the KINE. said "Capital star comedy bet for the masses." The film is only just over three years old and can still hold its own with the most up-to-date comedy. Alfred Drayton and Robertson Hare are in good form and the supporting cast includes such star names as Adele Dixon and Nova Pilbeam.

Briefly, it tells of a woman's exploitation of her Great War amatory escapades in the interest of her son.

Points of Appeal.—Fruity plot, excellent teamwork by stars, good staging, smart lines, big title and star values.

Bedside Manner

United Artists. American (A). Directed by Andrew Stone. Featuring John Carroll, Ruth Hussey and Charles Ruggles. 7,020 *feet. Release not fixed.*

TIME-HONOURED romantic comedy with up-to-date trimmings, covering a wisecracking test pilot's successful wooing of an attractive psychiatrist. The leading players make the most of their chances, but even their teamwork fails to atone for lack of novelty, spontaneity and surprise in the film. Its main appeal is its catchy, if not entirely appropriate, title. Very moderate light booking.

Story.—Doc Fredericks, friendly practitioner in a small Middle West town, is visited by Hedy, his attractive psychiatrist niece. Anxious to resume scientific research in Chicago, Hedy is not inclined to stay with her uncle. Morgan Hale, a wisecracking test pilot, makes a forced landing on the outskirts of the town and Hedy gives first aid. Morgan falls for his glamorous doctor. Later, he crashes head-on into a tree while chasing Hedy. Again he receives first aid. He then conspires with Doc to keep Hedy in town by making out that he desperately needs psychiatric treatment. Hedy eventually sees through the ruse, but by this time she is prepared to give Chicago a miss for matrimony.

Acting.—Ruth Hussey has poise and charm as Hedy, John Carroll wisecracks effectively as Morgan, and Charles Ruggles has his moments as Doc, but all the same the heavy-handed and unoriginal plot very nearly gets them down.

Production.—The cardinal fault with the picture is sluggish direction. Its salient gags and situations are not only bewhiskered, but laboured.

Points of Appeal.—Stars, title and good staging.

I'll Walk Beside You

Butcher. British (U). Directed by Maclean Rogers. Featuring Richard Bird, Lesley Brook and Percy Marmont. 7,902 *feet. Release not fixed.*

SENTIMENTAL musical drama suggested by the popular ballad. It has a sincere, moving and human story, while the characterisation, especially that of Lesley Brook, is very good. Originally reviewed in the KINE. of April 22, 1943, we classed it as "First-rate booking, obvious box-office stuff for the family, provincial and industrial audiences." The classification stands.

Points of Appeal.—Sincere and human story, good characterisation, sensitive and showmanlike direction, ambitious and popular musical embellishment, strong feminine angle and box-office title.

Rage in Heaven

M-G-M. American (A). Directed by W. S. Van Dyke II. Featuring Robert Montgomery, Ingrid Bergman and George Sanders. 7,575 *feet. Release date January* 14, 1946.

A WELCOME revival of what we described in the KINE. of May 14, 1941, "Triangle melodrama, with psychological or rather pathological implication, based on John Hilton's novel. Its spellbinding plot provides breath-taking entertainment."

This opinion stands to-day when we again award full marks to a clever intriguing human and thrilling story in which Robert Montgomery gives a brilliant portrayal of a man forced by insane jealousy to plan "an almost perfect crime." Ingrid Bergman as his wife acts with naturalness and charm, while George Sanders is responsible for an equally successful performance.

A first-class general booking.

Points of Appeal.—Unusual, interesting and thrilling story, excellent characterisation by strong and attractive cast, good title and promising selling angles.

Jungle Island

Exclusive. American (U). Directed by Elmer Clifton. Featuring Hobart Bosworth, Jean Carmen and Dirk Thane. 5,500 *feet. Release date not fixed.*

AN unconvincing story of romance and mutiny on the high seas first reviewed in the KINE. of June 23, 1938. Our verdict then was "plot scrappy, main assets rough stuff and variety of interests introduced." To-day we cannot say more than that it ranks only as a very moderate booking and then for the uncritical.

Its only virtues are some thrilling diving scenes and a sequence on an island housing wild animals which may find favour among juvenile audiences.

Hobart Bosworth is rather theatrical as the captain while Jean Carmen and Dirk Thane are poor in the romantic leads.

Points of Appeal.—Title and wild animal scenes.

Breach of Promise

Exclusive. British (A). Directed by Harold Huth. Featuring Clive Brook and Judy Campbell. 6,137 *feet. Release not fixed.*

A USEFUL reissue, with good title values and star appeal. Clive Brook, although a little stilted for this light-hearted comedy, nevertheless gives a polished performance. The theme is well pointed and its situations capably handled. There is quite a good element of surprise and the romantic angle is popular.

Originally reviewed in the KINE. of January 1, 1942, the KINE. said "Sound supporting feature at most halls." We repeat this.

Points of Appeal.—Star values, good title, bright story.

Films and Juvenile Delinquency : Censorship Works "Reasonably Well"

DEBATE IN PARLIAMENT

THE influence of the kinema on youth was raised in the House of Commons last week during a debate on juvenile delinquency.

H. L. Austin said he appreciated the educative value of the film if presented to young people in proper form, but, in the main, Hollywood functioned in this country only with regard to box-office profits, and the more "mush" they could put on to the screen the greater were the box-office profits.

It was about time that the Home Office, or whatever authority was responsible, did something about this growing menace of Hollywood and its influence. He appreciated that to-day we had the British Board of Film Censors which drew a line of demarcation between "A" and "U" films, but that was not enough.

J. H. Jones believed that much could be done for youth by the provision of educational films for matinées on Saturday afternoons and early performances at the kinema.

G. H. Oliver, Under Secretary to the Home Office, said that the prohibition on young people going to the kinema did not come within the province of the Home Office. There was a Board of Film Censors who did their work reasonably well.

Because of the rise in juvenile delinquency during the war it was suggested that there should be some prohibition on children going to the picture houses, but he did not think that would meet with the general assent of the House of Commons.

Mr. Austin: I did not intend that at all. The question is not one of preventing children entering kinemas, but of raising the standard of the films.

Mr. Oliver: I think we would all agree with that. We would all give moral assent to any factor which would contribute to making the pictures of a higher and more educative standard. It is, however, one thing to make a contribution so far as it lies in one's power, but it it is another thing to endeavour to get legislation to prevent these things being shown.

The Gentleman Crook

Gale Sondergaard, Miles Mander and Ella Raines in a scene from ENTER ARSENE LUPIN, a Universal Production, Trade shown recently

Speakman in B.B.C. Film Discussion

W. J. SPEAKMAN had the opportunity of putting the kinema proprietor's point of view over to the thirty million people who weekly patronise our kinemas when he took part in the B.B.C. discussion, "The Way You Look At It," on Monday.

The KINE. listened in, and these are some of the points that Speakman made:

Any study of the reaction of audiences—however interesting it may be—can never be complete for any length of time.

In a kinema manager, intelligent anticipation must be his strong suit.

Young people to-day often express their disapproval of the film by tearing seating upholstery—for which offence some people have been summoned.

Lionel Gamlin, Ivor Maclaren and Norman Lee were also in the programme.

GLASGOW V-DANCE

The committee of the Scottish Cinema Club has arranged for a Victory Dance. This will be held in Green's Playhouse ballroom on Thursday, January 31.

This is immediately following the annual meeting of the Scottish branch.

Dancing will be from 8 p.m. till 3 a.m. The tickets are 21s.; this including a hot supper and a tea buffet.

Dudley Bott Joins C.T.

Dudley Bott, formerly general sales manager British Phototone Ltd., and previously publicity director of Vitagraph up to the time of its absorption by Warner Bros., has been appointed sales manager of Cinema Television, Ltd.

M. of I. ASK FOR MORE SCREEN-TIME

At the invitation of E. J. Williams, Minister of Information, officers of the C.E.A. (G. H. Scarborough, President; W. R. Fuller, General Secretary, and E. J. Hinge (Treasurer) attended the Ministry on Tuesday.

The Minister expressed warm appreciation of the assistance given by members of the Association to the Ministry by the screening of shorts and intimated that it was the desire of the Government that the co-operation which they had received in the past should continue.

Mr. Scarborough promised that the proposal should be submitted to the General Council for consideration.

AN INDEPENDENT'S CHILDREN'S CLUB

Two records have been broken by Frederick Groen since he took over the New Imperial, Canning Town. The first was his business with "Roughly Speaking" (Warner) and the other was to his children's club.

The latter is the independent exhibitor's reply to the Odeon and Gaumont-British activities which, incidentally, are in close competition with those of Mr. Groen.

The other Saturday morning some 1,144 children attended the show—Groen's normal average is between 800-900. The attraction on this occasion was Jerry Kavanagh, as guest organist, whose performances went down amazingly well.

Mr. Groen runs a birthday greeting scheme, and every week he presents a children's competition, which he personally conducts, a feature, serial and two shorts.

The Empire Electric has subscribed £1,000 to the Thanksgiving Savings Week at Blackburn.

A.T.O. Grant to C.T.B.F.

In the unavoidable absence of Robin Richmond, Andrew Fenner presided at last week's meeting of the A.T.O. when new members were admitted—Rae Victor, Frederick Haig, Geoffrey Roy and George Blackmore (Forces).

Reginald C. O. Viveash and D. McInerny, of the C.T.B.F., were guests, and at the request of the chairman, Mr. Viveash explained the necessity of and the importance of the work done by the fund and the provident institution.

He was warmly thanked, and at the suggestion of Jack Courtnay, Sidney Amos, seconded by Miss Betty Mitchell, proposed that a grant out of funds of £10 10s. be made to the C.T.B.F. as a slight token of appreciation.

As next meeting is nomination day, the procedure for nomination and election of new officers was tightened up.

Members of the Nottingham branch of the Musicians' Union have passed a resolution supporting the local theatre and kinema branches of the N.A.T.K.E. in their efforts opposing Christmas Day opening, said H. Robinson, secretary.

The branch includes members of the Theatre Royal and Empire orchestras. At both these theatres Christmas Day opening was introduced during the war.

Fire Appliances

The L.C.C. Public Control Committee have amended the rule relating to the specification of certain types of fire extinguishing appliances for use in places of public entertainment, in order to standardise them.

A *KINE.* SHOW-WOMAN WINS PATHE PRIZE

The second group of entries in the national exploitation competition organised by Pathe in conjunction with A.B.C. to find the best publicity by A.B.C. managers for "I Live in Grosvenor Square," have been judged by W. Moffat, managing director of Pathe, and F. B. Pryor, publicity manager of A.B.C.

This competition is open to all managers on the A.B.C. circuit and preliminary judging is being carried out on a group basis, with five prizes of £5 each being awarded for the best campaigns in each group.

Finally, the 20 group prize winners are eligible to compete for the three national prizes of £30, £20 and £10 respectively.

In the second group the successful managers were:—

Mrs. Barbara Bradford, Plaza, Catford (last month's winner of the KINE. *Showman's award).*

A. Taylor, Savoy, Walsall.
A. R. Tilney, Olympia, Newport.
A. L. W. Tolliday, Ritz, Edgware.
F. C. Harper, Regal, Putney.

Grand National Reissue

Grand National announces that "The Stars Look Down" is to be reissued and that it will rank as British quota.

This picture, which was one of the big successes of 193[illegible], has a strong cast of which Michael Redgrave, Emlyn Williams and Margaret Lockwood are the stars, and is of particular interest to-day as it deals with the coal mining industry and the lives of the miners

Butcher's Now Returns to its Old Studio

THE announcement by F. W. Baker, managing director of Butcher's Film Service, that his company is at last able to resume production at its old headquarters, the Nettlefold Studios, Walton-on-Thames, marks a milestone in the return of British film production to normal conditions.

Britain's oldest established firm of producers first commenced making films at these studios over 16 years ago. Beginning with the well-remembered series of comedies starring Walter Forde, they continued with a long series of successes right up to the war.

Mr. Baker states that E. S. Laurie, Butcher's production manager, will add the control of production at Walton to that he now holds at Hammersmith, where the company is producing the comedy "Honeymoon Hotel," starring the "demobbed" quartette Nat Jackley, Norman Evans, Dan Young and Betty Jumel, under the direction of John E. Blakeley.

Butcher's first production at Walton will be a musical romance to follow "I'll Walk Beside You" and "For You Alone." Geoffrey Faithfull, who directed the last-named picture with such distinction, will again direct.

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LAUNDER'S NEW COMEDY TEAM

FRANK LAUNDER, who is directing the current Individual picture, "I See a Dark Stranger," at Denham, is introducing a new comedy team in the picture. They are Spanswick and Goodhusband, played by Tom Macauley and Garry Marsh respectively.

In "I See a Dark Stranger" Launder and Gilliat have written in two new personalities. Spanswick and Goodhusband are two chuckle-headed Army officers who are (of course!) in charge of Intelligence.

Both the actors portraying these characters are neatly cast. Tom Macauley is in his first part since his demob. from the Army, and Garry Marsh is getting well into his stride after his discharge from the R.A.F.

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FRENCH UNIT HAS COMPLETED ITS LOCATION WORK

Before leaving this country the Pathe film unit gave British officials an opportunity to view the material which they had shot here while on location for the French film, "Batilion du Ciel."

Apart from being the first Continental film unit to go on location in this country since the end of hostilities, it is the only foreign unit to receive extensive Air Ministry and War Office facilities. The film depicted the co-operation which existed between the R.A.F. and Airborne Divisions in the training of French Paratroopers, and their subsequent work in the French underground movement.

Although in a sense a propaganda film, "Batilion du Ciel" will, when completed, be a full-feature film with a well-constructed story.

Paul Stein is Completing 'Lisbon Story'

Ealing Shoots P.O.W.'s Panto

SHOOTING at Ealing on "Lovers' Meeting," the Michael Balcon-Cavalcanti prisoner of war film, was last week centred on the prison recreation hut.

In this sequence there is a noticeable air of cheerfulness among the men—the first Red Cross parcels have arrived and there are more evidences of personal comfort in the room.

Chairs, home-made out of Red Cross crates, are gathered around the stove, a battered upright piano has been scrounged and a small party of men are standing by rehearsing the Christmas hymn. Mervyn Johns is leading them and Derek Bond is playing.

Another scene shows the Christmas pantomime put on by the officers and men. It is "Babes in the Wood." Jimmy Hanley and Guy Middleton are the two Babes. Jack Warner is the Chief Fairy and Mervyn Johns, Ralph Michael and Jack Lambert are the attendant fairies.

Sam Kidd, who was a prisoner of war and produced many camp shows during his captivity, plays the part of a prisoner in the film. He was called in by director Basil Dearden to advise on the way a camp production should be done.

PAUL STEIN has about two more weeks' shooting to accomplish on his "Lisbon Story" for British National. David Farrar is now back on the floor, quite fit again.

The Canadian Navy moved in in grand style this week for the "Meet the Navy" production shortly to take the floor, also for British National.

The Knights of Columbus are taking care of their welfare during their stay, and within a couple of hours of "coming aboard" the "H.M.S. Elstree" the entire ship's company was sitting down to a hot lunch in a mess room gay with bunting, flowers and bright chequered tablecloths.

IN THE PICTURE: Patricia Burke and David Farrar, stars of the film.

OUR DOCUMENTARIES

Speaking on documentary films at a luncheon of the Bristol Rotary Club, Miss J. W. Riley, regional films officer, M. of I., South-Western Region, said England had become recognised as a pioneer in the documentary film.

Before D-Day 196 copies of films were sent out by the M. of I. to 81 different territories, and since then the number had increased enormously. As we had used the documentary film as a weapon of war so we could use it to help win the peace.

JEAN KENT AND STEWART GRANGER PLAY GIPSY WEDDING

After a week spent in the misty atmosphere of a mountain swamp, shooting scenes of Dennis Price's unpleasant end of Gainsborough's "Caravan," which Harold Huth is producing with Maurice Ostrer executive producer, director Arthur Crabtree and his unit moved over to a more pleasant setting on stage 4 at Shepherd's Bush to cover the gipsy wedding between Jean Kent and Stewart Granger.

A clearing in the wood at the foot of the Spanish mountains with gipsy caravans, grassy banks and a raised platform in the centre provided the background for some most colourful sequences.

Highlight of the wedding, apart from the traditional ceremonial involving the mingling of the blood from the wrists of the bride and groom was undoubtedly the spirited Farruka—or gipsy dance—danced by Jean Kent and a few speciality dancers headed by Lala Gia, Rosetta Black, Madeleine Lytton and Audrey Valewska.

IAN HUNTER IS CAST IN CORFIELD'S "BEDELIA"

IAN HUNTER, the British actor, who left this country for Hollywood in 1934, is to star in the new John Corfield production "Bedelia" with Margaret Lockwood.

IAN HUNTER

Hunter, who is an officer in the R.N.V.R., has been on active service in a naval anti-aircraft battery since 1942. He is to be demobilised shortly.

Margaret Lockwood plays the title rôle in this psychological thriller written by Vera Caspary, U.S. authoress of "Laura." Other players are Barry K. Barnes and Nancy Price.

The picture, which starts production at Ealing on November 25, will be produced by Isadore Goldsmith and directed by Lance Comfort.

It will be released by G.F.D.

◆

A FILM ON THE OCEAN WAVE

Twelve thousand Canadian troops aboard the liner *Queen Elizabeth* had a preview of part of the new Powell-Pressburger film, "A Matter of Life and Death," during their voyage home recently. They had elected to see the 91st edition of the Canadian Forces newsreel, which includes a record of a visit paid to Denham Studios by six Canadian soldiers. Major Gordon Sparling visited the studios with his newsreel unit and photographed the boys on the set of "A Matter of Life and Death," where they watched the film being made, and were able to meet Kim Hunter, David Niven, Roger Livesey and Raymond Massey.

The unit also took some shots of Michael Powell directing "A Matter of Life and Death," and Micky was delighted when he saw that he was being photographed by Jack Hines, a Canadian cameraman who had worked with him in Canada on "49th Parallel."

Box to Build the Commons

Preparations are being made at Riverside for the building of a replica of the House of Commons, where important scenes in the Sydney Box production, "The Years Between," take place.

Plaster casts have been taken to ensure accuracy of detail, and director Compton Bennet, who made "The Seventh Veil," has visited the House on several occasions to enable him to absorb the right atmosphere for the picture.

Meanwhile, Valerie Hobson, Michael Redgrave, Felix Aylmer and James McKechnie have been working on exteriors depicting London on V.-E Day.

Universal Starts its New Programme With Big "Sheik" Picture in Technicolor

NEW STUDIO STAGES BEING BUILT IN HOLLYWOOD

A TEN million dollar increase in the company's current budget, and the building of new sound stages in Hollywood at an initial cost of two million dollars signify a considerable impetus on the production side of Universal. This is reflected in the further details of the new season's programme, which will be released here by General Film Distributors.

Maria Montez and Rod Cameron will co-star in "Return of the Sheik," a big-scale offering to be filmed in Technicolor. David Bruce, Alan Curtis and Thomas Gomez are in line for featured rôles.

Robert Siodmak, who was responsible for "Strange Affair of Uncle Harry," will handle "The Black Angel," with Joan Harrison producing. The subject is an adaptation of Cornel Woolrich's noted mystery novel. Ella Raines and George Sanders are to co-star.

William A. Seiter will direct "White Tie and Tails," a sprightly comedy, with Paul Henreid, Ella Raines and David Bruce as probable cast leaders.

Susanna Foster's next is to be "She Couldn't Say No," in which she will be backed by Rod Cameron and Robert Paige.

"Count Bruga"

Charles K. Feldman Productions plan a Universal adaptation of Ben Hecht's "Count Bruga," which will be filmed as "The Evil Heart." Tentative star castings include Charles Boyer, Louise Allbritton and Ella Raines. This is announced as one of the company's biggest offerings of the year.

Deanna Durbin will be directed by Edmund Goulding in "Only Yesterday," described as one of the best dramatic properties in Hollywood. There will be plenty of music in the production

Joan Davis, the eccentric comedienne, finds a place in the Universal line-up with "That's My Baby," which is being developed to suit her particular style of humour.

Jack Oakie and Peggy Ryan have two subjects—"Hero Wanted" (with Ann Blyth) and "The Ghost Steps Out" (with Robert Paige). This screen partnership has recently been seen to advantage in "That's the Spirit" and "On Stage Everybody."

Roy William Neill's Sherlock Holmes series includes "Pursuit to Algiers," "Prelude to Murder" and "Terror By Night." Basil Rathbone and Nigel Bruce again assume the rôles of Holmes and Watson respectively.

Salome's Second

Bud Abbot and Lou Costello have a big programme of comedy subjects lined up for them at Universal City. William A. Seiter is to direct them in "Boy Wonder" and "Buck Privates Come Home."

Yvonne de Carlo (star of "Salome. Where She Danced") is appearing in an ambitious Technicolor production, "Heat Wave," based on incidents in the life of Russian composer Rimsky-Korsakov. It is an original by Walter Reisch, who will also direct. Edward Kauffman is to produce.

Miss de Carlo is shortly to be seen in Universal's "Frontier Gal," with Rod Cameron, in Technicolor.

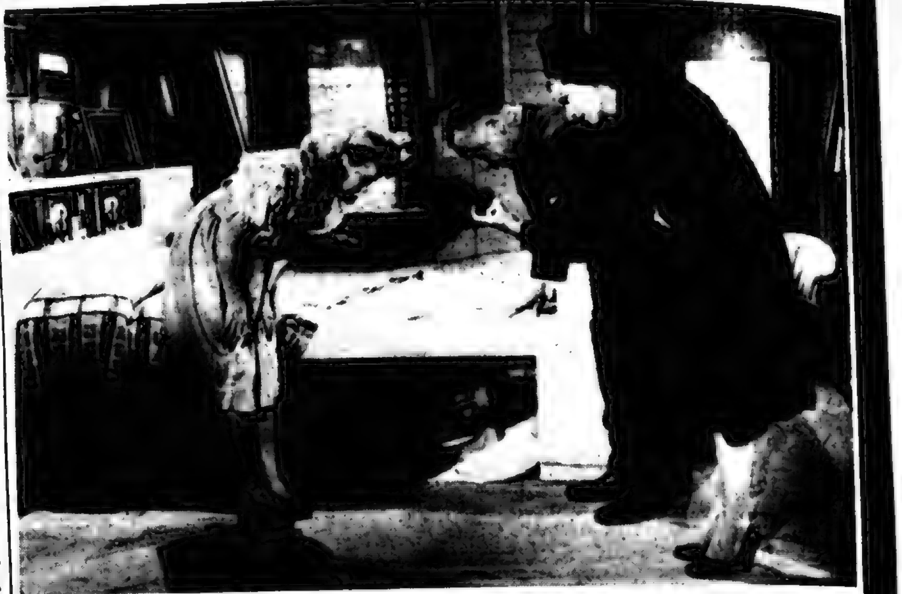
Maria Montez has her first modern rôle in "Tangier," with Sabu, Preston Foster, Louise Allbritton, Kent Taylor and Reginald Denny. George Wagner directed.

"House of Dracula" brings together the Universal "horror" characters, Dracula, the Wolf Man, and the Frankenstein Monster, in a gripping, dramatic entertainment. John Carradine takes over the Lugosi rôle of vampire Count; Lon Chaney is again the Werewolf, and Karloff's robot is enacted by Glenn Strange. Erle C. Kenton directed.

Noah Beery, Junior, and Lois Collier are teamed in "Crimson Canary," a blend of mystery thriller and musical, in which a trumpet provides a vital clue.

Lois Collier and Jess Barker appear in "Girl on the Spot," dealing with a killing that is elucidated by the staging of a Broadway show.

"Bedside Manner"



John Carroll, Ruth Hussey, Charles Ruggles, and Ann Rutherford as they appear in a scene from BEDSIDE MANNER, produced by Andrew Stone (United Artists)

UNITED ARTISTS WILL OFFER FIVE MORE TOP-LINE INDEPENDENT PRODUCERS

THE front rank independent producers whose pictures are released through United Artists contribute a varied line-up of product, the story values, stars and treatment are specially designed to arrest the attention of the kinema public.

Five of these important pictures have already been presented to the Trade. "Guest Wife" (release November 26), "The Southerner" (December 10), "Story of G.I. Joe," "Delightfully Dangerous" (December 10), and "Brewsters Millions."

These are but the forerunners of a series of pictures containing a wide range of subjects with star casts which include some of the most famous names in Hollywood.

Following "Brewsters Millions" at the London Pavilion, "Bedside Manner," an hilarious and fast-moving comedy, with Ruth Hussey playing the rôle of a lady doctor with John Carroll as her patient who develops serious "heart" trouble.

Laughton as Capt. Kidd

Starring Charles Laughton, "Captain Kidd" is a dramatic film of adventure and piracy on the high seas. Randolph Scott and Barbara Britton co-star with Laughton. It will also be shortly seen in London.

Constance Bennett's first independent production, "Paris Underground," has arrived in England.

It deals with the thrilling adventures of the loyal French during the occupation of Paris. Gracie Fields co-stars. The film introduces George Rigaud, popular South American star.

A Selznik International picture due to arrive shortly is "The House of Dr. Edwardes." Alfred Hitchcock directed this psychoanalytical thriller, which stars Ingrid Bergman and Gregory Peck. Peck plays the part of a sufferer from amnesia, who is suspected of a serious crime, while Miss Bergman is a psychiatrist trying to save him from punishment for a crime which she is sure he has not committed.

Three Year Hold Up

"The Outlaw" is a Howard Hughes production held up, after completion, by the Hays office for three years. Production code approval has now been granted. Starring Jane Russell and Jack Bentel, the picture concerns the exploits of Billy the Kid and is probably one of the most discussed pictures of recent years.

An early shipment is promised of "Getting Gertie's Garter." A rollicking Edward Small comedy starring Marie McDonald and Dennis O'Keefe.

Another "G.W.T.W."

An epic Western likely to challenge "Gone With the Wind," "Duel in the Sun" comes from Selznick International Picture, in Technicolor. King Vidor directed, and the cast includes Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Lillian Gish, Walter Huston, Joan Tetzel, Scott McKay, Harry Carey and Otto Kruger.

Almost Ready

Nearing completion are five other outstanding productions:—

"Young Widow." A Hunt Stromberg comedy, now editing, with Jane Russell and Louis Hayward.

"Whistle Stop." A Seymour Nebenzal production in which George Raft stars with Ava Gardner in a dramatic story of small-town life in the mid-west.

"Abilene." A Jules Levey production, depicts the rise of a pioneer Kansas town from a lawless cattle-trade centre to a peaceful community. Randolph Scott and Ann Dvorak are starred.

A colourful tale of romance and intrigue set in Paris at the turn of the century is presented in "The Diary of a Chambermaid," with Paulette and Meredith co-starring. Jean Renoir is directing.

Another film with a French locale is "Scandal in Paris." An Arnold Pressburger production starring George Sanders and Signe Hasso in a story of Vidocq, the forerunner of all fiction detectives.

◆

A FOURTH FROM EAGLE-LION

A FOURTH picture, "The Rake's Progress," has been added to the current Trade show schedule of Eagle Lion.

"The Rake's Progress," will be Trade shown at Studio One at 10.30 a.m. on Thursday, November 22.

The film is the first of Individual Productions sponsored by Sidney Gilliat and Frank Launder.

It was inspired by Hogarth's famous pictures, and mirrors the entire social world of the thirties, its gaiety, adventure, love-making and its underlying "don't-care-a-damn" futility.

Rex Harrison plays the part of the Rake in one of his most outstanding screen performances. Also in the strong cast are Lilli Palmer, Godfrey Tearle, Griffith Jones, Margaret Johnston, with Guy Middleton, Jean Kent, Marie Lohr, Garry Marsh, Frederick Burtwell and many other well-known players.

St. Pancras B.C. has rejected a proposal for using the top floor of 315, Gray's Inn Road as film cutting rooms.

Try this amazing DRY CLEANER and you'll never be without it again...

BEAUCAIRE
DRY CLEANER
Removes oil, grease, tar and stains without effort, and does not injure delicate fabrics or dyes of ordinary fastness. For silks, woollens, cotton and other fabrics, upholstery, hats, carpets, shoes, furs, etc.
NON-INFLAMMABLE
LEAVES NO ODOUR
ENTIRELY BRITISH MADE

BEAUCAIRE—the superb dry-cleaner enables you to keep your furnishings, carpets, curtains, etc., as fresh and clean as new. It makes your establishment clean, crisp and fresh.

Beaucaire has been on sale to the public in small bottles for several years and has won golden opinions from all who use it. It is now available in bulk quantities to large users. Beaucaire removes stains, grease spots, grime and dust from all fabrics without leaving a trace. It freshens up soiled upholstery until the colour and pattern are as bright as new. It is harmless to the most delicate fabrics. It is safe to use anywhere because it is guaranteed NON-INFLAMMABLE.

Beaucaire is a tremendous money-saver to every cinema proprietor. It makes things last twice as long. It brings new clients because people prefer to patronise establishments that are always bright and clean.

Let us send you a sample of Beaucaire with our compliments. Try it! Give it a hard test! Give it as many as you like. Beaucaire will never fail to give first-class results. Write to-day!

★

N.B. Beaucaire can now be supplied in bulk quantities to cinemas and theatres on the following terms:

SINGLE GALLON JARS

30/- NET

Special terms for larger quantities

★

BEAUCAIRE

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TO BE SOLD BY AUCTION on Wednesday, 12th December, in th ESTATE AUCTION HALL, at 22, KING STREET, ST. JAMES'S, LONDON S.W.1 (unless previously disposed of privately).

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KINE SERVICE SECTION

SOUND RCA SYSTEM

Showmanship—Music—Staff—Trade Shows

Edited by The Showman

ONCE more another monthly competition winner is to be announced. The general impression created by the month's entries is that the standard of showmanship during the month has been somewhat less than we have come to expect. There were some first-class entries, but the remainder have been less original and less enthusiastic than we have been receiving during the past two or three months.

This may be due to the fact that the early autumn is often a dull season in the entertainment world, but there are, I feel, other reasons which I will mention in my next article.

At the present it is sufficient to say that the winner of the October competition is

Mrs. Barbara Bradford, The Plaza, Catford

for her exploitation of Pathe's "I Live in Grosvenor Square."

There are one or two notable points about this award. First, Mrs. Bradford is the first woman to win a prize in the KINE. competitions. Secondly, Mrs. Bradford is the only woman member of the Company of Showmen. Thirdly, her campaign is not just a flash in the pan. It is simply the best of a series of well-balanced and enterprising efforts that have been consistent over a period of months.

To begin with, she chose an unusual approach to her exploitation, ignoring the obvious lines in selecting her major angle of attack, which was to concentrate on using the initials "I.L.I.G.S." as a basis for her main campaign.

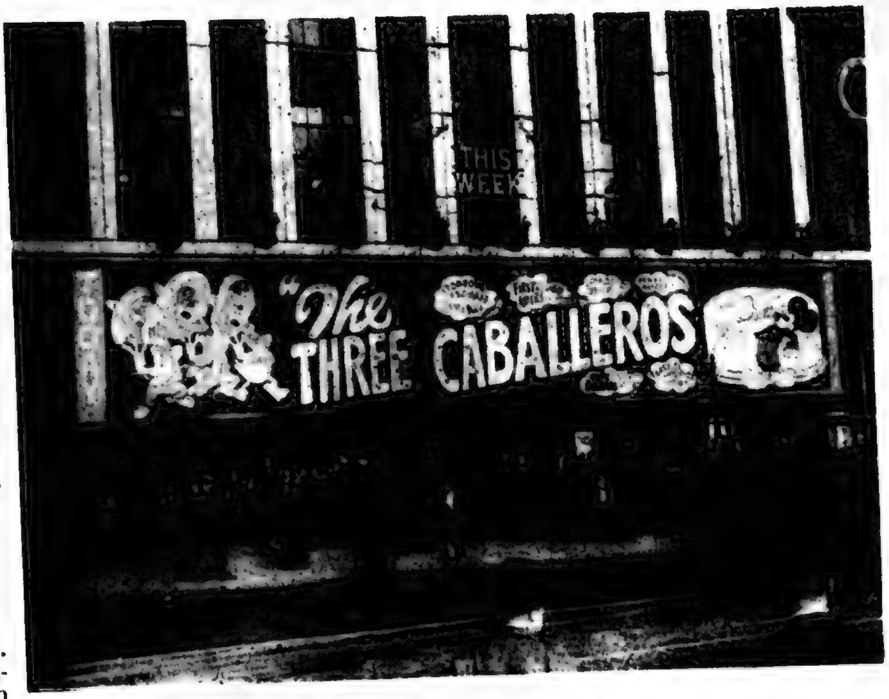
She established a sufficient and topical reason for publicising these initials, and then built up a lively and intriguing campaign around them, even to the extent of issuing the uniformed staff with shoulder flashes, designed in the A.B.C. trade-mark style, bearing the initials.

Apart from this neat approach, Mrs. Bradford's campaign contained three or four more quite original ideas, and, moreover, it was planned well in advance and did not relax until its purpose was accomplished. In exploiting "I Live in Grosvenor Square," Mrs. Bradford has shown a showmanlike grasp of the essentials of appeal to the public.

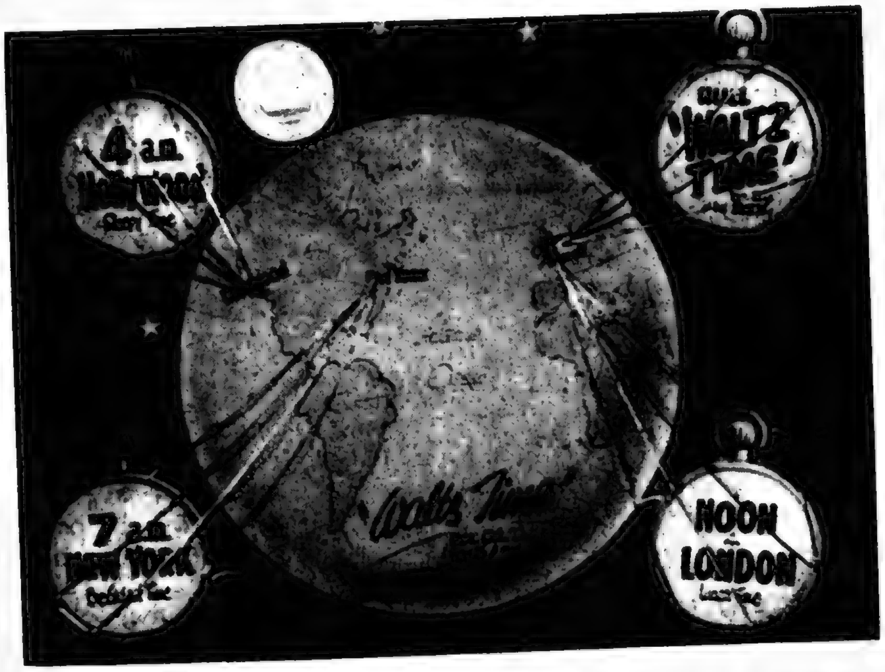
It is a special pleasure for me to be able to name her as the prize winner, not only because she sets up a record, being the first woman to gain the award, but also because of the steadily maintained quality of her work in this direction.

I have not the space to devote to a detailed analysis of Mrs. Bradford's campaign or to those others which were in the running. In general terms, the tendency during the past month has been towards rather standardised exploitation. There have been some shining exceptions, notably the work of Ralph Hill, of the Rose Hill Gaumont, Morden, and Derek Edenborough, of the Union, Luton, both of whom have submitted original and showmanlike stunts.

Another manager who has done excellent work is A. E. Walker, of the Birks, Aberfeldy, who has put in some admirable examples of exploitation under small town conditions. J. A. Monk, of the Regal, Atherstone, is another small town man who has contrived some enterprising exploitation against obvious limitations. In fact, the small men are getting into a strong stride, and I don't think it will be long before more prizewinners will emerge from their ranks.



Simplicity and direct appeal are the keynote of this outsize display for R.K.O.-Radio's THE THREE CABALLEROS, put up by C. H. Hurst, of the Gaumont State, Kilburn



This novel exploitation for Anglo-American's WALTZ TIME was devised by T. Witty, of the Regal, Hull. It is both bold and different

★

I AM happy to publish the following letter, which shows that not all churchmen are narrow-minded about the kinema and its effect upon children. It comes from A. J. Brown, of the Gaumont, Birkenhead.

"I was approached by the curate of St. Mary's Church, Birkenhead, with a request that I address the Youth Group attached to this church. This I did last evening.

"I spoke for an hour on matters connected with the Industry generally, touching on such subjects as renters, the C.E.A., charity, stage work, licensing, care of films, damage in kinemas, local watch committee, Entertainments Tax, junior clubs, the life of an average kinema manager.

"I concluded my talk with a reference to what the future may bring. I couldn't resist closing by saying 'and among other good things you have to look forward to are 'The Dead of Night' and 'The Wicked Lady.'"

"The audience was over 100 strong and was composed of young people between the ages of 14 and 21. I can truthfully say that I was very well received, that it was a most enjoyable experience and that I feel I have enhanced my company's reputation."

And not only the company's reputation, but that of films generally. I liked, too, the touch of showmanship with which Brown contrived to work in a boost for his forthcoming programme.

★

RELIEF managers, especially those employed by a circuit, have little or no opportunity of exploitation, except when resident managers are on holiday or away sick, although the latter are, as a rule, very appreciative of any suggestions made.

The relief, however, can, by taking an active interest, be very helpful to the resident in promoting the good name of the theatre, as the following incident will show.

During the run of "Dead of Night" at the Gaumont, Chelsea, there were many long queues, especially for the cheaper sections: and one evening when P. Teper, relief manager, was in charge, the queue was longer than usual and somewhat restless. From it two people approached him and insinuated in no uncertain fashion that he was filling the cheaper seats with higher priced admissions.

HENRY V
THE REX
THE REX

The manager of the Rex, Hayes, Kent, devised this well-balanced foyer display for Eagle-Lion's HENRY V

Teper thereupon took them into the auditorium and gave them an actual view of conditions therein—showing the usherette staff constantly combing the seats for vacancies. These patrons went back to their queue.

The result was astonishing, from that time onwards until the entire queue was admitted. They were all smiles, no complaints; and newcomers were acquainted of the facts as they arrived.

Obviously this is a course that cannot be recommended, but is an illustration of how a little resource from a relief manager can be helpful to a resident in establishing good relationship with his patrons.

★

IN Oldham, Lancs, there is a spirit of co-operation between the authorities and the Gaumont (general manager J. E. Draper).

Resident organist Jack Fenner has, on many occasions, taken part in local efforts such as "Salute the Soldier" and "Thanksgiving Week" by devoting the organ interlude to the cause, usually in the form of a topical and humorous parody show.

The shows are very popular with the people of Oldham, and have come to be recognised as part of the publicity in connection with any local "drive."

Now comes evidence of the value of this theatre co-operation. "Safety First" week was planned and arranged for a certain date, and the police authorities requested the support of Jack Fenner in the shape of a parody selection on the subject. But the organist was not available for the date required.

The authorities thereupon decided to alter the date of their "Safety First" campaign to the following week to coincide with his return to the Oldham console, so that he would be able to aid the local effort.

This seems to suggest that happy conditions exist in Oldham, and it certainly stresses the value of a point I have often noted—the value of co-operation with local authorities.

Mirror Pictures

AS advance publicity for two films, 20th-Fox's "The Affairs of Susan" and "Diamond Horseshoe," J. Draycott-Simpson, of the Odeon, Bristol, had two mirrors, 10 ft. by 6 ft., set up in the entrance hall of the theatre, one on each side of the pay-box.

These were decorated with well-executed pictures of the stars in the films and were set in such a position that they could be seen by pedestrians passing the theatre

While attractive in day time, they were far more so at night when the lights were on, when they made a very fine show.

Small Town Effort

ENTERPRISE in a small town was shown by J. A. Monk, of the Regal (A.B.C.), Atherstone, when exploiting 20th Fox's "Something for the Boys."

He writes:—

"I was approached by the local Savings Committee to assist them in 'putting over' Atherstone's Thanksgiving Week.

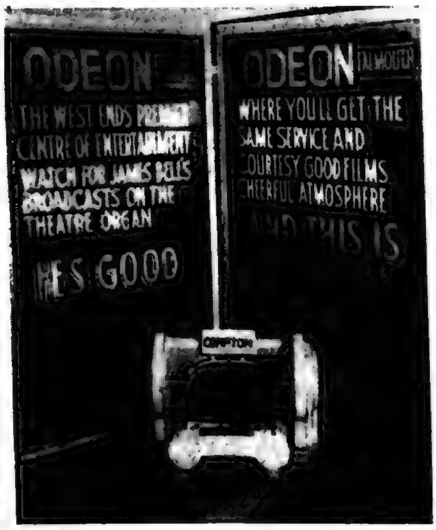
"As I was playing this film the week before, I thought it would be appropriate to appeal to the local population to save for 'Something for the Boys' to come back to.

"This is only a small town. The best window offered to me was a drapers'. I therefore went a step further by arranging a 'tie-up' which exploited three things, namely, the picture 'Something for the Boys,' the Thanksgiving Week—Something for the Boys to come back to, and, thirdly, 'Something for the Boys' to wear from the draper's."

This bizarre and gruesome picture shows P. A. Fowler of the Trocadero, Elephant and Castle, with his assistant, W. Crocker and two sinister "props" which are going to figure in their campaign for Eagle-Lion's DEAD OF NIGHT

Pictorial

V. G. CHURCHILL, of the Golden Domes, Camberwell, concentrated on a pictorial display to put over RKO-Radio's "The Three Caballeros." He had a large canvas, 6 ft. by 8 ft., showing the three stars of the film, the names of the live artistes in the show and a catchline, "Wondrous beyond belief. The greatest event since 'Snow White'!" It was erected on the circle stairs.


ODEON
THE WEST END'S PREMIER CENTRE OF ENTERTAINMENT
WATCH FOR JAMES BELL'S BROADCASTS ON THE THEATRE ORGAN
HE'S GOOD
ODEON FALMOUTH
WHERE YOU'LL GET THE SAME SERVICE AND COURTESY GOOD FILMS CHEERFUL ATMOSPHERE
AND THIS IS
COMPTON

Peter Reddaway, of the Odeon, Falmouth, publicised his theatre's organ by means of this clever model console, made by a local youth

In the foyer he had cut-outs of the stars mounted on black and put on the D.C. boards on the wall; this was supplemented by a further two panels each side of the pay desk, again with full credits.

Running the full length of the foyer he had a banner with Panchito, Joe Carioca and Donald Duck in bright red on a blue background. On play week he had the banner mounted on the front of the theatre and his canvas display coupled with renter's material proved to be an eye-catching show.

Co-operation

FRED BULL, of the Odeon, Lancing, when showing "The Great Day," realised the value of obtaining the interest of the Women's Voluntary Services for this particular film.

He sent an invitation for 12 members of the local W.V.S. to see the film on the opening day, and here is an extract from the letter received from the W.V.S. office:—

"We were indeed touched that anyone had time and thought, not only of letting us know there was something of interest to us, but so kindly giving us the invitation to see it. Thank you on behalf of the rest of the members."

A nice gesture and a piece of showmanship that must have had a good effect on the week's business.

Broken Record

A CIVIC opening was afforded to Pathe's "I Live in Grosvenor Square" at the Regal, Hull, by D. W. Rattee. It was attended by the Lord and Lady Mayoress of Hull, the Sheriff and Sheriff's Lady, the American Consul, aldermen and councillors of Hull, as well as repatriated prisoners of war from Japan.

A telegram received from Miss Anna Neagle was enlarged and incorporated in the front of house display.

Two window displays were obtained. At a gramophone and record specialists a centrepiece was exhibited in the main window (facing 'bus stop) depicting a spinning broken record with the following wording: "'I Live in Grosvenor Square,' starring Anna Neagle, Dean Jagger, Rex Harrison and Robert Morley, is breaking all records at the Regal this week. Don't break your records. We need them here."

A small but very prominent solo display was obtained at a curtain and velvet furnishers. Stills were prominently displayed on front of house.

Local Salome

FOR his presentation of "Salome Where She Danced," at the Eltham Hill Odeon, manager Francis Minde ran a beauty contest to find a local girl with

The Showman On :—

MAKING USE OF TIME—CONTRAST IN DISPLAY—HELP FROM NATURE

the same colouring of hair, eyes and skin as those of the star, Yvonne De Carlo.

A large number of entries were received, and prizes were presented by local hairdressers, who also co-operated with window displays.

Finals were held on the stage and judged by audience applause, the "stunt" proving very popular throughout the week. Incidentally, Minde tells me that numerous entries were obtained as a result of small advertisements placed on small shopkeepers' boards, as recommended recently in these columns.

Dance Contest

L. B. PERKINS, of the Forum, West Hartlepool, interested the public in Anglo-American's "Waltz Time" by arranging a dance contest in conjunction with Charles Noble and his Orchestra at West Hartlepool Town Hall.

On the Saturday night the finalists consisted of ten couples. Across the platform was a huge banner advertising the film. Prizes were presented by Perkins, who afterwards entertained the finalists to supper.

Marks and Spencers in Lynn Street, the main shopping centre, devoted a large window to display jewellery and stills of the film. The local Press gave considerable space to the picture.

Telling Time

AN original angle was employed by T. W. Witty, of the Rex, Hull, when exploiting Anglo-American's "Waltz Time." He writes:—

"I decided to work on the theme of 'Times,' and for this purpose I had a large map of the world and drew attention to the various times in important places in comparison with noon, London (which was 'lunch time').

"7 a.m. in New York was 'breakfast time'; 4 a.m. in Hollywood 'sleepy time'; Hull's interest in time being, of course, 'Waltz Time,' date, etc., following.

"Gold ribbon connecting each named city with a large watch created just what I wanted—something which caught everyone's eye. All patrons stopped to read this publicity."

Contrast

RALPH PHILLIPS, of the Gaumont, Rose Hill, Morden, sends me photographs of two forms of display. One is of a plain banner announcing the title of stars of a film; the other is a stunt poster exploiting the film "Dead of Night."

Phillips writes: "I am very interested to know which of two forms of publicity you think best. In my opinion, No. 2 is the more conducive to business."

"The display for 'Dead of Night' is causing results far beyond my expectations. Apart from crowds merely reading the poster they are absorbing it. Even at the 'bus stop people are challenging one another. They are giving the film extensive publicity, and even if it does not appeal, people will come to see it out of curiosity."

I agree with Phillips. The first poster is a plain announcement. The second has showmanship and a basic idea.

Opportune

TAKING advantage of the recent gale which lasted several days during its screening for "Here Come the Waves," E. P. Hills, of the Princess (Emery), Peterborough, arranged that six local bakers' tradesmen's motor vans bore a poster on each side, worded: "Here come the (WINDY) Waves—most Unpleasant—see the PLEASANT ones to-night at the Princess Cinema. Introduced by Bing Crosby and Betty Hutton." The word "windy" was made to stand out and lettered a different colour

Up a Tree

R. HODDINOTT, of the Regal, Dursley, made use of a natural fact of local geography when exploiting 20th-Fox's "A Tree Grows in Brooklyn."

This theatre is situated in a country town and between the front of the house and the main road there is a private road, a grass verge, an avenue of trees.

Hoddinott used two trees about 200 ft. away from each other six days prior to playdate to the right and left of the theatre. Four D.C.s were used and were put on a frame of scrap wood, making two double-sided posters, and were then hung in the trees. Around the trunks for three days prior to the playdate he added a pictorial b/side quad. The whole stunt cost only 8s. and a quantity of string.

H. Pumfrey of the Regent, Gt. Yarmouth, arranged this tasteful window display for Anglo-American's WALTZ TIME, entirely in black and white.

Stratford Savings

"THE True Glory" was specially booked at the Picture House for Stratford-on-Avon's Thanksgiving Week, and Daphne Rabone tied up with the National Savings Movement wherever possible and gained a lot of extra advertising by all their publicity matter in the town giving special mention of the film.

During the week a local broadcast "In Town To-day," was run daily, one of the days was "Army Day," and a portion of the broadcast was allotted to "The True Glory."

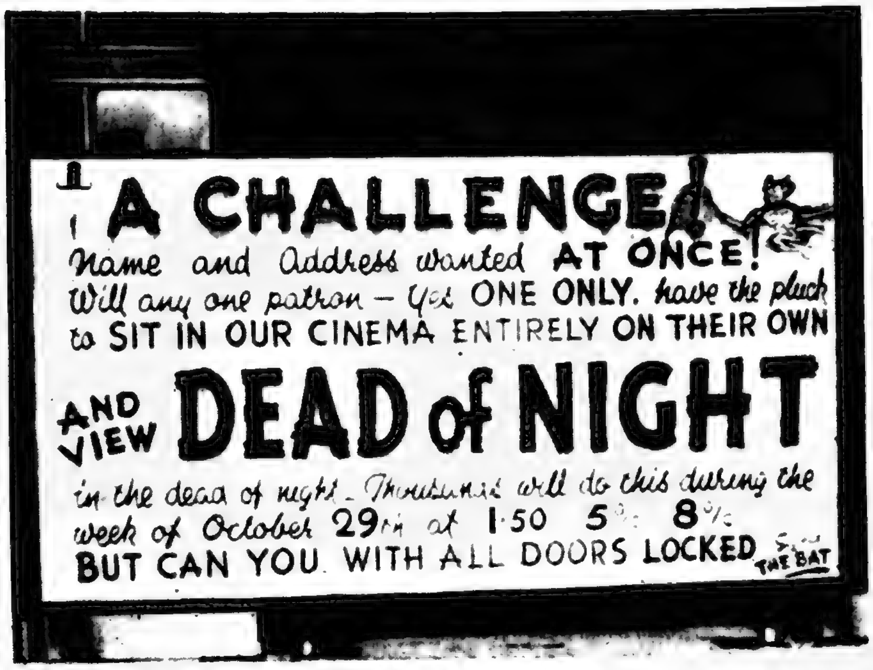
On this particular day the Stratford companies of the 11th Cadet Battalion, Royal Warwickshire Regiment paraded with their bands, and a message was read from Field-Marshal Montgomery. This all added colour to the film broadcast and did a lot of good.

Black and Silver

P. McCOLLIN, of the Tower, Launceston, arranged a neat little display for "Kismet," especially suitable to his smallish kinema.

He had a large background of black-out curtains and formed the word "Kismet" as follows: The "K" was formed with 13 stills and the remaining letters were 1-ft. letters cut out of silver paper.

The silver on black effect was most striking, and the whole display was suitably lighted. Cost, nil.


A CHALLENGE!
Name and Address wanted AT ONCE!
Will any one patron – Yes ONE ONLY. have the pluck
to SIT IN OUR CINEMA ENTIRELY ON THEIR OWN
AND VIEW DEAD of NIGHT
in the dead of night – Thousands will do this during the
week of October 29th at 1·50 5 8
BUT CAN YOU WITH ALL DOORS LOCKED
THE BAT

Another catchy poster designed by Ralph Phillips of the Gaumont, Rose Hill, Morden, this time to put over Eagle-Lion's DEAD OF NIGHT

Home Made Display

R. C. OVERS, of the Friars (Odeon), Canterbury, made good use of old material in putting over RKO-Radio's "The Princess and the Pirate."

With the assistance of his staff, he made up from old salvaged raw materials a display 18 ft. by 8 ft., and, after thoroughly battening, painted on this a typical scene of Bob Hope as the pirate and Virginia Mayo as the princess. This was erected on the forecourt.

SOON
DIAMOND HORSESHOE

This display for 20th-Fox's DIAMOND HORSESHOE was devised by J. Draycott-Simpson of the Bristol Odeon. It is executed on a large mirror in colour.

Local editors all co-operated in a handsome manner, devoting columns of write-up materials and gave enlarged space for illustrated advertisements.

Tie-ups with music shops, hairdressers and the electricity showrooms were arranged to excellent effect with art cards, small cut-outs of the stars, stills and credit notices Illustrates slides were screened for the week before the playdate during intervals.

Accent on Organ

TO draw public interest to his theatre's organ, Peter Reddaway, of the Odeon, Falmouth, made use of a really perfect model of a Compton organ, slightly over 3 ft. wide by 1 ft. high, and complete and accurate in every respect, made by an 18-year-old boy.

Reddaway incorporated it into a tie-up between the Odeon, Leicester Square, and his theatre, taking advantage of the reputation of the former, which is, of course, second to none.

Using a double display board, he labelled one side with the wording: "Odeon, Leicester Square, W.1, the West End's premier centre of entertainment. Watch for James Bell's broadcasts on the theatre organ. He's good"

On the other side was written: 'Odeon, Falmouth, where you'll get the same service and courtesy, good films, cheerful atmosphere, and this is our organ."

The frame was open to form a background to the miniature organ, to create a display that aroused much local interest. This frame was opened to form a perfect backing to the organ. I can safely say that the wording was read by several thousand people.

Deadheads

I HAVE more than once commented in these columns upon the flair possessed by P. A. Fowler, of the Trocadero, Elephant and Castle, S.E., for the macabre in publicity.

A photograph which has just reached me gives further evidence of this unusual tendency. It shows Fowler and his assistant, W. Crocker, discussing their publicity campain for the creepy thriller "Dead of Night" (Eagle-Lion), while two skeletons recline at their ease smoking cigarettes in a pair of the Troc.'s cosiest basket chairs.

Says the caption on this strange picture: "The two figures in the foreground are not the Divisional Superintendent and Publicity Manager, but two publicity experts from way back who have been worked to the bone!"

Now I am waiting to learn to what use Mr Fowler put the Brothers Bones in his exploitation.

The Showman

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MUSIC

AL BOLLINGTON

Genius and Showmanship—or Are They the Same Thing?

By JACK COURTNAY

WHOEVER said "Genius is an infinite capacity for taking pains" might well have been talking of showmanship, for success in this depends largely on that quality.

This does not mean that to be a showman you must be a genius, or that the successful showman should indulge in buying a bigger hat because he has been likened to one, but rather to encourage those who sometimes feel that they just fail to hit the ball and excuse themselves by saying "Oh, I'm no genius!" The truth is that they have failed to concentrate on developing their own individual characteristics.

If you analyse the work of the successful you will find that they all specialise and adopt a method of approach depending on temperament; and while there is no easy road to success, help can be obtained by the study of method, and for that reason I am reviewing four of the best shows I have seen and heard recently.

Al Bollington

HERE is showmanship! No subtlety for Bollington, but rather an evident and ostentatious adoption of an "exotic" personality, musically expressed by his choice of a signature tune, "Bolero."

From the moment that he is audible and visible he carries his audience with him, and while one might criticise certain of his interpretations and exaggerated mannerisms at the console, the whole effect is masterly.

Eschewing jazz, his presentation "Stories of the Opera" was well conceived—beautiful melody, glamorous backgrounds—the stories summarised with an eye to dramatic effect, made a harmonious appeal that proved irresistible to his mixed audience.

The Cleavers

"AN Earful of Music" heralded the opening of another Clapham Junction Granada presentation with Robbie at the Wurlitzer. It is not my intention to itemise this 23 minutes of "scintillation," but to call attention to the fact that everything played, every action indulged in, was the obvious result of intense preparation and practice. The whole show sparkled, and was as smooth as the surface of the lovely satin draping the stage, enhancing and reflecting the ever-changing lighting.

Molly was discovered playing the piano-accordion," while Robbie played with, against, and for her on the Wurlitzer. How and when it happened I do not know, but there was Molly at the piano playing a little classic. This was followed by the "Donkey Serenade," with its persistent idiom exaggerated with good effect.

Then a graceful change-over, and Robbie was at the piano and Molly at the console. Here his displayed technique and interpretation of the first movement of Tschaikowsky's B Flat Minor Concerto was that of the accomplished soloist.

Elise Granados

ELISE GRANADOS as a lady organist must be, I think, unique, for at the Regal, Beckenham, the other night, without the aid of the microphone, long evening gown or high-heeled shoes, she entertained her vast audience with graceful ease.

In a voice as clear as a bell she invited her listeners to relax while she played music by Ivor Novello, and it was soon apparent that her approach and playing appealed.

Relying not as so many of the fair sex seem to on "feminine allure," nor yet in any way emulating her "blue-stockinged" sisters in the academic world by being unbelievably prim or fantastically grim, she, although dressing for the job in hand, still manages to present a picture at the console, combining "beauty with utility."

Robin Richmond

WHEN Robin Richmond appeared at the Swiss Cottage Odeon Compton he said, "To-night I am making my appeal to the 'swing fans,' well content to leave the others to my friend Al, who invarably gives them of the best."

Now, as is well known, I am not a "swing fan," but I must confess that if "swing" must have a place in our musical diet I shall not object to small portions being handed out if they are all as artistically and well prepared as was Robin's offering.

One thing struck me forcibly, that in spite of the prevailing idiom being the same, he vitalised it by his clever variations of tempo and registration. A delightful ten minutes—every item was a little production in itself and never just played. One criticism—there was a decided sameness about all the endings, and if he were to concentrate on finding more variety in his concluding bars I would say, "If you must play swing, then play it like Robin."

News for Organists

DROPPED in the other day to see Henry Morgan, the slide manufacturer, and found him much happier. His staff is beginning to return to him. If there were any medals being handed out for service under difficulties, I am sure that Henry and his family would earn one, for, in spite of bombs and blitz, they did a good job.

Instead of the usual cheery greeting, all I got was the query: "What's the matter with you organists?"

Handing me a copy of an issue of the KINE., he asked me to read a paragraph. It was a note from one of the "intelligentsia," who said that slides were of no value.

Henry said: "I don't care if an organist uses slides or not, but——"

Just then the 'phone rang.

I could hear the excited voice at the other end. Henry grinned, recognising the voice, and held the receiver so that I wouldn't miss any of it.

Yes, you're right!

It was the advocate of the "no slide" policy asking why his Solo set had not turned up!

ELISE GRANADOS

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR CURRENT RELEASES

HER HIGHNESS AND THE BELLBOY (M-G-M)

CERT. U. Length 9,948 ft. Reg. No. F.8479. Reviewed in KINE. August ber 13, 1945.

STARS.—Hedy Lamarr and Robert Walker.

ATMOSPHERE.—New York story, covering the repercussions from a young bellhop's infatuation for a foreign princess.

ORGAN.—"Musical Essay" (Bird), Lafleur.

NON-SYNC.—"Remember Me" (Feldman) on Columbia F.B.3144.

DON JUAN QUILLIGAN (20th Century-Fox)

CERT. A. Length 6,759 ft. Reg. No. F.8483. Reviewed in KINE. August 2, 1945.

STARS.—William Bendix and Joan Blondell.

ATMOSPHERE.—Comedy, telling of the tangled love life of a bargee torn between two women.

ORGAN.—"I'd Rather Be Me" (Chappell).

NON-SYNC.—As organ, on Parlophone F.2090.

THE FIGHTING GUARDSMAN (Columbia)

CERT. A. Length 7,481 ft. Reg. No. F.8511. Reviewed in KINE. September 13, 1945.

STARS.—Willard Parker, Anita Louise and Janis Carter.

ATMOSPHERE. — Swashbuckling romance suggested by Dumas' novel.

ORGAN.—"March of the Bowman" (Curzon), Boosey and Hawkes.

NON-SYNC.—As organ, on Columbia F.B. 2849.

CONFLICT (Warner)

CERT. A. Length 7,701 ft. Reg. No. F.8128. Reviewed in KINE. April 12. 1945.

STARS.—Humphrey Bogart, Alexis Smith.

ATMOSPHERE.—"Perfect crime" murder mystery melodrama, giving a psychological twist to calculated homicide.

ORGAN.—Overture, "Coriolan" (use Benjamin edition).

NON-SYNC.—As organ, on H.M.V. D.B. 2101 (Part 1 only).

DUFFY'S TAVERN (Paramount)

CERT. U. Length 8,815 ft. Reg. No. F.8530. Reviewed in KINE. September 20, 1945.

STARS.—Bing Crosby and Betty Hutton.

ATMOSPHERE.—Musical revue. The story recounts a goofy café manager's wild attempts to cover up law-breaking deficiencies.

ORGAN.—"I'm playing with fire" (Chappell.)

NON-SYNC.—As organ, on Columbia D.B. 1990.

OVER TWENTY-ONE (Columbia)

CERT. U. Length 9,444 ft. Reg. No. F.8535. Reviewed in KINE. September 20, 1945.

STARS.—Irene Dunne and Alexander Knox.

ATMOSPHERE.—Witty marital-cum-political comedy-drama, covering the repercussions which follow the enrolment of a newspaper editor, well past the age when the brain is receptive and supple, at an Officers' Training College.

ORGAN.—"There Must be a Way" (Chappell).

NON-SYNC.—As organ, on Parlophone F.2092.

FOLLOW THAT WOMAN (Paramount)

CERT. A. Length 6,278 ft. Reviewed in KINE. October 18, 1945.

STARS.—William Gargan and Nancy Kelly.

ATMOSPHERE.—Comedy crime melodrama, which recounts the extravagant adventures of a private detective and his wife, who became rivals in a complicated case of "who dunnit?"

ORGAN.—"I Wish I Knew" (Chappell).

NON-SYNC.—As organ, on H.M.V. B.D 5896.

THE SEVENTH VEIL (G.F.D.)

CERT. A. Length 8,455 ft. Reviewed in KINE. October 25, 1945.

STARS.—James Mason and Ann Todd.

ATMOSPHERE.—Psychological melodrama, showing fine perception of brilliant but inhibited pianist.

ORGAN.—"Adagio Cantabile," Beethoven (Benjamin edition).

NON-SYNC.—"Pathetique" Sonata, on Columbia D.B.2033.

MAINLY ABOUT PEOPLE

CITY COUNCILLORS RECEIVE BRANCH CONGRATULATIONS

CONGRATULATIONS of the Edinburgh section were conveyed to **Bailie John R. Poole** and **Bailie James Millar** on their unopposed return to the City Council.

Bailie Millar, who is head of a big building company, is chairman of three Edinburgh and Glasgow kinema companies.

☆

Daniel Leishman, manager of the Regal, Hamilton, for the past 16 months, is leaving this week. He will be succeeded by **John Hughes,** who was manager of the kinema before joining the Forces.

Leishman started in the kinema industry at the age of 17 as a schoolboy and has held posts as operator, chief operator, assistant manager and manager.

A native of Falkirk, he went to Hamilton from the Regent, Dundee, and he now takes over the management of the Regal, Stirling.

☆

Back from S. Africa

HOME again after training for his pilot's ticket under the Air Training Scheme in South Africa is **Charles Kean**, only son of C. F. Kean, manager of the La Scala Picture House, Greenock. Charles was originally an operator.

☆

A tablet has been unveiled by **J. F. Emery**—chairman of the kinema circuit that bears his name—in Salford Royal Hospital to commemorate the gift of £1,000 given by the Motorists' Association, of which Emery is also chairman, for the endowment of a bed.

☆

William Hartnell, British National star, made a personal appearance in Glasgow last week, tied up with the release of "Murder in Reverse."

He went out of his way to remark on the enthusiastic reception for British films in Glasgow, the city where they once were so critical of them.

Roger Livesey in a scene from Archers' recent film I KNOW WHERE I AM GOING

☆

Eric Snelling, manager of Guernsey's Regal, is taking a three-weeks' holiday in England. He has gone to Norwich, where he started in the kinema managing business. During his absence **W. Kennedy Bott**, the organist, will have charge.

☆

Muir Mathieson, director of film music, is conductor of a series of popular Saturday evening orchestral concerts given by the Reid Symphony Orchestra in Edinburgh Usher Hall. Mathieson is giving performances which can well stand comparison with the classical concerts given on Friday evenings by the Reid Orchestra under Professor Sidney Newman.

POCKET KNIFE FOR PRESIDENT

Councillor Harold S. Gent, chairman of Sheffield C.E.A. presenting pocket knives to G. H. Scarborough, C.E.A. President, and W. R. Fuller, General Secretary

☆

Young Operator Promoted to Warrant Officer

WARRANT OFFICER **Ronald Townend**, son of ex-Inspector and Mrs. L. Townend, of Gosforth Road, Blackpool, has been promoted to this rank while serving in Ceylon. He sailed for India just before his 21st birthday two years ago.

He was chief operator at the Dominion, Bispham (Blackpool), when he was called up.

☆

Joe Ritchie, representative of Anglo-American in Northern Ireland, and Mrs. Ritchie are being congratulated on becoming grandparents; their daughter Barbara, who is married to Captain H. Greenspun, of the American Army and lives in New York, has given birth to a daughter.

☆

Cashier Weds the Chief Operator

MISS **MARIE BELL,** relief cashier and usherette at the Plaza, Rhyl, whose home is at Towyn, Abergele, was married at St. Mary's Parish Church, Towyn, to **George Henry Cheers,** who is chief operator at the Plaza, and who also lives at Towyn.

☆

Wyndham Lewis has been demobbed from the R.A.F. after four and a half years' service. He was appointed managing director of The West of England Cinemas and its subsidiaries on the death of his father four months ago.

Prior to joining the R.A.F. he was with Odeon at Gloucester, Llandudno, and Swiss Cottage as manager. He has also broadcast organ and variety shows.

☆

Flying Officer **Charles Hutchin** has just been gazetted Flight-Lieutenant and is now attached to the R.A.F. Transport Command at Castle Donington. The eldest son of C. W. Hutchin, Midland manager for Walturdaw, Flight Lieutenant Hutchin, prior to joining up, was known in Midland Trade circles as manager of the Elite, Bordesley Green, and Ritz kinemas, Birmingham.

☆

John E. Lake, recently transferred from Kingsway (A.B.C.) to the Alma kinema, Luton, in place of C. E. Warneford (now at the Savoy, Reading), has, owing to the death of W. Ogden, taken over the Savoy, Luton.

Coming from Norwich, Lake who was projectionist at the Theatre De Luxe, 1914, and handled one of Edison's machines, went to Regal, Littleport, for the Bostock Circuit. He joined Fred Allwood Circuit at Regal, Rayleigh, Essex. On rejoining A.B.C. he was given management of the Kingsway (Essex), then on to Luton.

A new portrait of Bailie John R. Poole, of the Edinburgh Town Council

☆

He Did Not Seek Re-election

CO-OPTED as one of the representatives of Lee-on-the-Solent in May, 1943, **F. Waterworth,** manager of the Lee Tower kinema, did not seek re-election to the Gosport Borough Council last week for health reasons.

During his membership of the Council he has rendered good service to the town, and has taken a particularly keen interest in the musical life of Gosport. He is one of the founders and the conductor of the Gosport Orchestral Society, which has given several very successful concerts.

☆

Charles Clow, popular secretary of the North Lincs C.E.A. and manager of the Plaza, Grimsby, was among the successful candidates at the Grimsby Municipal elections.

In the North-East Ward he was top of the poll with 571 votes.

He will take his seat on the Council for the first time at the meeting at which Ald. J. H. Curry, doyen of Grimsby's entertainment world, will retire after over 30 years in the Council.

☆

Angus Buchan, manager of the Astoria, Ruislip, has had to resign owing to ill health after six years with the Shipman and King circuit. He was prominent in the B. and D. studios at Elstree and Pinewood for his sporting activities. In his earlier days he was a Scottish footballer of some repute, and is well known in the Midlands, where for some years he was a member of the Nottingham Football Association of Referees.

London Trade Show Diary

FILMS TO BE SHOWN BETWEEN THURS., NOV. 8 AND WED., NOV. 14

Thursday

Wonder Man
(RKO-Radio)

Odeon, Leicester Square. **11 a.m.**

Cast: Danny Kaye, Virginia Mayo, Vera Ellen, Donald Woods, S. Z. Sakall, Allen Jenkins, Edward Brophy, Otto Kruger, Steve Cochran, Virginia Gilmore and the Goldwyn Girls. **Director:** Bruce Humberstone

Produced in Technicolor by Samuel Goldwyn and marking the second screen appearance of Danny Kaye, "Wonder Man" has already broken records on its initial Broadway run at the Astor Theatre, New York.

In the new film, Kaye plays twins—one a gaudy and gay night club entertainer, the other a bookworm. When the night club brother is murdered his spirit enters the body of his twin so that the murderers can get their full deserts.

Lon Chaney, as he appears in G.F.D.'s STRANGE CONFESSION, which was trade shown in October

Virginia Mayo, as the librarian engaged to the bookworm, and Vera-Ellen, a dancing star discovered by Goldwyn, have major rôles in the film.

There are some novelty numbers put over by Kaye and his two leading ladies.

"Wonder Man" will have a West End pre-release run in the near future.

Friday

Kitty *(Paramount)*

Private Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Paulette Goddard, Ray Milland, Constance Collier, Patric Knowles, Sara Allgood, Cecil Kellaway, Reginald Owen, Eric Blore, Denis Hoey and Anita Bolster. **Director:** Mitchell Leisen.

This is one of Paramount's most elaborate productions, and it is a romantic drama in the costume setting of London in the 1780's.

"Kitty" is the story of a waif who rises to riches and a leading social position as a result of having been selected as a model for a painting by Gainsborough.

She goes through two marriages. The picture provides outstanding entertainment with one of the year's most distinguished casts.

Romance and comedy-drama are skilfully blended in this Mitchell Leisen production

Monday

Bedside Manner
(United Artists)

London Pavilion. **11.30 a.m.**

Cast: John Carroll, Ruth Hussey, Charles Ruggles, Ann Rutherford, Esther Dale, Grant Mitchell, Frank Jenks, Claudia Drake. **Director:** Andrew Stone.

"Bedside Manner," from the *Saturday Evening Post* serial by Robert Carson, is a romantic comedy of a woman doctor (Ruth Hussey) *en route* to Chicago to work in a research laboratory. She picks up three marines also on their way on a month's furlough. She stops overnight at Blythfield, where her uncle (Charles Ruggles) is the leading physician. Medicos are scarce and overworked and the fun develops as he adopts all kinds of subterfuges to keep her in Blythefield. He is aided by handsome John Carroll, whom Ruth has already infuriated by mistakenly claiming acquaintance with him and losing him his girl friend (Ann Rutherford).

Each time Ruth plans to leave, Ruggles and Carroll plot fresh infamy, but ultimately she discovers the ruse and exacts revenge with a treatment not in the medical books.

Brief Encounter
(Eagle-Lion)

Studio One. **10.30 a.m.**

Cast: Celia Johnson, Trevor Howard, Stanley Holloway, Joyce Carey, Cyril Raymond, Everley Gregg, Margaret Barton. **Director:** David Lean.

In this, the fourth of the Noel Coward plays to be filmed, Celia Johnson gives a brilliant psychological study of a faithful and conventional wife who, following a brief encounter, becomes enamoured with a young doctor (Trevor Howard).

From the first chance meeting, through a series of sequences of stolen happiness and humiliating flight from discovery the interest and sympathy of the audience is said to be held by the simple and realistic treatment.

HE HAD A MILLION

Helen Walker and Dennis O'Keefe in BREWSTER'S MILLIONS recently shown by United Artists

Tuesday

The Body Snatcher
(RKO-Radio)

Rialto, Coventry Street. **10.30 a.m.**

Cast: Boris Karloff, Bela Lugosi, Henry Daniell, Edith Atwater, Russell Wade, Rita Corday, Sharyn Moffett and Donna Lee. **Director:** Robert Wise.

The ordeals of a Scottish doctor and the power of a grave robbing cabman are the subjects of this RKO-Radio screen version of the Robert Louis Stevenson story.

The story is set in Edinburgh during the early days of the nineteenth century, when medical men, hampered by the lack of corpses for medical research, were compelled to deal with professional body snatchers.

The story is told dramatically and builds up to what is described as a unique conclusion.

GOLDWYN'S NEW KAYE COMEDY IS NOW READY

Trade Show Set for This Morning

ONE of the most keenly anticipated films of the current season, Samuel Goldwyn's "Wonder Man," starring Danny Kaye and produced in Technicolor, is to be Trade shown by RKO-Radio at the Odeon, Leicester Square, this (Thursday) morning, at 11.0 a.m.

The film has already done sensational business in America and in view of the great success of "Up In Arms," the first Danny Kaye picture, it is expected to prove one of the most outstanding winners of the year.

Kaye's Twin

In his new picture, Danny Kaye plays twin brothers of exactly opposite temperaments and character. One is Buzzy Bellew, night club entertainer, the other is Edwin Dingle, a heavy spectacled student whose idea of a good time is a day spent in a reference library.

"Wonder Man" deals with the roving spirit of Buzzy, who has been murdered. It makes contact with twin Edwin and tells him he must take Buzzy's place at the Pelican Night Club. Edwin gives in when Buzzy's spirit enters his body and makes him perform one of Buzzy's cleverest dance routines. Buzzy is determined that Edwin will bring his assailants to justice.

Comedy Finale

Since Edwin is engaged to a lovely librarian, Virginia Mayo, and Buzzy is engaged to Vera-Ellen, his dancing partner, gay complications ensue on the romantic side. The film builds to an uproarious conclusion, after which Buzzy's spirit returns to its appointed place, leaving Edwin in peace.

Lavish production numbers alternate with specialities by Kaye, and the entire piece bears the hallmark of Samuel Goldwyn's renowned showmanship.

Bruce Humberstone directed "Wonder Man."

PATHE WILL SHOW WELWYN PRODUCTION, "NIGHT BOAT TO DUBLIN"

Arrangements are being made by Pathé for an early trade show of "Night Boat to Dublin," the latest of the high-budget productions planned by Associated British for the overseas as well as the home markets.

The picture has an up-to-the-minute theme written by Lawrence Huntington, who is also the director. It tells of international intrigue around the work of a scientist who is engaged upon atomic research. The factural basis of the story cannot but create results at the box-office.

The star is Robert Newton, who plays a British Intelligence officer, with Muriel Pavlow as leading lady, as a young refugee suddenly plunged into a domestic upheaval that brings plenty of thrills in its train. Others who play important roles are Guy Middleton, Raymond Lovell, Stuart Lindsell, Laurence O'Madden, Marius Goring, Valentine Dyall and Julian Dallas.

Art director David Raunsley and Charles Gilbert, created studio records for size and detail when they erected the many big sets for this film. The scenes included a reproduction of the actual Dublin night boat, the interior of the Tower of London, and a tremendous monastery setting.

London and Provincial Trade Screenings

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.
			LONDON.		
Thur., Nov. 8	10.30 a.m.	Own Theatre	Nine Shorts	———	———
Fri., ,, 9	10.45 a.m.	Private Theatre	Four Shorts	Columbia	———
,, ,, 9	10.30 a.m. & 2.30 p.m.	Private Theatre	Kitty	Paramount	Paulette Goddard
,, ,, 9	11.30 a.m.	G.B. Theatre	River of Death ; Golden Ghost	Exclusive	———
,, ,, 9	10.30 a.m.	Celluloid Theatre	Five Were Chosen	Grand National	———
Mon., ,, 12	11.30 a.m.	G.B. Theatre	Under the Red Robe	Key Films	———
,, ,, 12	10.30 a.m.	Studio One	Brief Encounter	Eagle Lion	Celia Johnson
Wed., ,, 14	10.30 a.m.	Private Theatre	Nine shorts	Paramount	———
Thur., ,, 15	10.30 a.m.	Studio One	The Wicked Lady	Eagle Lion	James Mason
			BELFAST.		
Tues., Nov. 13	10.45 a.m.	Picture House	Swiss Family Robinson	International	Thomas Mitchell
Wed., ,, 14	10.45 a.m.	Picture House	Little Men	International	Kay Francis
			BIRMINGHAM.		
Tues., Nov. 13	10.30 a.m.	Futurist	Two Years Before the Mast	Paramount	Alan Ladd
,, ,, 13	10.30 a.m.	Forum	Confidential Agent	Warner	Charles Boyer
Wed., ,, 14	10.30 a.m.	Futurist	I Know Where I'm Going	G.F.D.	Wendy Hiller
,, ,, 14	10.30 a.m.	Scala	Hold That Blonde...	Paramount	Eddie Bracken
Thur., ,, 15	10.30 a.m.	Scala	Wide Open Faces ; Bad Company	New Realm	Joe E. Brown
Fri., ,, 16	10.30 a.m.	Scala	Thrill of a Romance	20th Century-Fox	Van Johnson
,, ,, 16	10.30 a.m.	Futurist	Kitty	Paramount	Paulette Goddard
			CARDIFF.		
Tues., Nov. 13	10.45 a.m.	Park Hall	Enter Arsene Lupin	G.F.D.	Charles Kowin
,, ,, 13	10.45 a.m.	Empire	Two Years Before the Mast	Paramount	Alan Ladd
,, ,, 13	10.30 a.m.	Olympia	Too Young to Know	Warner	Joan Leslie
Wed., ,, 14	10.45 a.m.	Empire	I Know Where I'm Going	G.F.D.	Wendy Hiller
,, ,, 14	10.45 a.m.	Park Hall	Hold That Blonde...	Paramount	Eddie Bracken
Fri., ,, 16	10.45 a.m.	Empire	Kitty	Paramount	Paulette Goddard
,, ,, 16	10.45 a.m.	Park Hall	State Fair	20th Century-Fox	Jeanne Crain
,, ,, 16	10.30 a.m.	Olympia	Confidential Agent	Warner	Charles Boyer
			GLASGOW.		
Tues., Nov. 13	10.45 a.m.	Cosmo	Two Years Before the Mast	Paramount	Alan Ladd
,, ,, 13	10.30 a.m.	Regal	Pride of the Marines	Warner	John Garfield
Wed., ,, 14	2.30 p.m.	Regent	I Know Where I'm Going	G.F.D.	Wendy Hiller
,, ,, 14	10.45 a.m.	Cosmo	Hold That Blonde...	Paramount	Eddie Bracken
Fri., ,, 16	10.45 a.m.	Playhouse	Kitty	Paramount	Paulette Goddard
,, ,, 16	10.30 a.m.	Regal	Too Young to Know	Warner	Joan Leslie
			LEEDS.		
Tues., Nov. 13	10.20 a.m.	Tower	Anchor's Aweigh	M-G-M	Frank Sinatra
,, ,, 13	10.30 a.m.	Ritz	Too Young to Know	Warner	Joan Leslie
Wed., ,, 14	10.45 a.m.	Scala	I Know Where I'm Going	G.F.D.	Wendy Hiller
,, ,, 14	10.30 a.m.	Tower	Hold that Blonde ...	Paramount	Eddie Bracken
Fri., ,, 16	10.30 a.m.	Ritz	Confidential Agent	Warner	Charles Boyer
			LIVERPOOL.		
Tues., Nov. 13	10.45 a.m.	Majestic	Two Years Before the Mast	Paramount	Alan Ladd
,, ,, 13	10.30 a.m.	Forum	Pride of the Marines	Warner	John Garfield
Wed., ,, 14	10.30 a.m.	Trocadero	I Know Where I'm Going	G.F.D.	Wendy Hiller
,, ,, 14	10.45 a.m.	Palais de Luxe	Hold that Blonde ...	Paramount	Eddie Bracken
Thur., ,, 15	10.30 a.m.	Forum	Too Young to Know	Warner	Joan Leslie
Fri., ,, 16	10.45 a.m.	Majestic	Kitty	Paramount	Paulette Goddard
			MANCHESTER.		
Tues., Nov. 13	10.30 a.m.	Gaiety	Wide Open Faces; Bad Company	New Realm	Joe E. Brown
,, ,, 13	10.45 a.m.	Theatre Royal	Two Years Before the Mast	Paramount	Alan Ladd
,, ,, 13	10.45 a.m. & 2.15 p.m.	Private Theatre	Too Young to Know	Warner	Joan Leslie
Wed., ,, 14	10.45 a.m.	Gaumont	I Know Where I'm Going	G.F.D.	Wendy Hiller
,, ,, 14	10.45 a.m.	Market St. P.P.	Thrill of a Romance	20th Century-Fox	Van Johnson
,, ,, 14	10.45 a.m.	Theatre Royal	Hold that Blonde ...	Paramount	Eddie Bracken
Thur., ,, 15	10.30 a.m.	Theatre Royal	Under Western Skies; Trail to Gunsight	G.F.D.	———
Fri., ,, 16	10.45 a.m.	Theatre Royal	Kitty	Paramount	Paulette Goddard
,, ,, 16	10.45 a.m. & 2.15 p.m.	Private Theatre	Confidential Agent	Warner	Charles Boyer
,, ,, 16	10.45 a.m.	Gaiety	I'll Tell the World	G.F.D.	———
			NEWCASTLE.		
Tues., Nov. 13	10.30 a.m.	Essoldo	Two Years Before the Mast	Paramount	Alan Ladd
,, ,, 13	10.30 a.m.	Haymarket	Too Young to Know	Warner	Joan Leslie
Wed., ,, 14	10.30 a.m.	Essoldo	Hold that Blonde ...	Paramount	Eddie Bracken
,, ,, 14	10.30 a.m.	Haymarket	Confidential Agent	Warner	Charles Boyer
Thur., ,, 15	10.30 a.m.	Essoldo	I Know Where I'm Going	G.F.D.	Wendy Hiller
Fri., ,, 16	10.30 a.m.	Essoldo	Kitty	Paramount	Paulette Goddard
			NOTTINGHAM.		
Tues., Nov. 13	10.30 a.m.	Carlton	Rage in Heaven	M-G-M	Robert Montgomery
,, ,, 13	10.45 a.m.	Elite	Too Young to Know	Warner	Joan Leslie
Fri., ,, 16	10.30 a.m.	Scala	Anchor's Aweigh	M.G.M.	Frank Sinatra
,, ,, 16	10.45 a.m.	Elite	Confidential Agent	Warner	Charles Boyer
			SHEFFIELD.		
Tues., Nov. 13	10.30 a.m.	Union St. P.P.	State Fair	20th Century-Fox	Jeanne Crain
,, ,, 13	10.30 a.m.	Hippodrome	Pride of the Marines	Warner	John Garfield
Wed., ,, 14	10.45 a.m.	Cinema House	I Know Where I'm Going	Paramount	Wendy Hiller
,, ,, 14	10.30 a.m.	Union St. P.P.	Midnight Man Hunt	G.F.D.	William Gargan
Fri., ,, 16	10.30 a.m.	Hippodrome	Too Young to Know	Warner	Joan Leslie

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RELIABLE Operator required; permanent position, independent theatre; Kalee and W.E. Reply, with references, to the Picture Theatre, Sutton, Surrey.

SECOND Operator wanted; permanent position for suitable applicant. All particulars to [illegible] J. Studd, Manager, Savoy Theatre, Kettering.

SECOND Operator wanted for the Hippodrome, Margate; good wages for a reliable man or woman, start immediately.—Apply, giving full details of experience, to The Manager.

SECOND Operator required immediately; able to take charge on occasion; no Sunday work.—D., Box 120, Kinematograph Weekly.

LETTERING Artist wanted for display; learner would do; good opportunity for bright youth or girl; our own studio.—Apply Cameo Revudenews, Charing Cross Road. Whi. 6915.

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ASSISTANT or Relief Manager (experienced) requires whole or part-time position; disengaged.—Write, F., Box 122, Kinematograph Weekly.

CHIEF Operator requires position, age 27; single; discharged H.M. Forces.—U., Box 135, Kinematograph Weekly.

CHIEF Operator/Electrician desires change; 22 years' experience all types sound, arcs and machines, genes. and recs.—O., Box 129, Kinematograph Weekly.

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MISCELLANEOUS

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November 8, 1945

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Architectural Editor: George Coles, F.R.I.B.A.

VOL. XI No. 124 NOVEMBER 8, 1945 PRICE SIXPENCE

★Keep this issue of 'Ideal Kinema' for future reference. It contains a G.B-KALEE supplement.

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Observations

TO look through the pages of current American Trade papers, such as the *Better Theatres* supplement to the *Motion Picture Herald*, is to experience a feeling somewhat akin to that of a hungry child peering in at a window where the choicest of comestibles is displayed. For, there is no mistake about it, American picture-house proprietors are planning, and beginning to have executed, renovations and remodellings of their theatres of a really grandiose description.

We here in Great Britain must wait. Fortunately for America she has not had to endure the wanton destruction of buildings of all kinds which was suffered for six years in this country, and it is only with a pardonable envy that we regard her efforts at reconstruction now that the ban on theatre building has been removed.

It is possible that when we set to work to erect or re-erect houses of entertainment in England we may have to do with an austerity self-imposed because of high costs, or Government imposed because of economic stringency. Whatever may be the case, the first opening of a new kinema theatre will be an event.

Meanwhile, scientists both in this country and abroad are setting to work to improve our technical apparatus, to provide better light sources, more perfect sound, and endeavouring to discover how research conducted for war purposes may be used in the pursuit of peaceful occupations and recreation.

It is with the aim of keeping Ideal Kinema readers in close touch with trends and achievements that, during the weeks between the issue of each supplement, the periodicals of the world are closely scanned, and the worth-while results of technical investigation chronicled.

THEODOLITE.

REPAIRING FINE CRACKS IN BRICKWORK

Methods of Filling and Grouting

By ELLIOTT HAMMETT

QUITE a large number of buildings have, during the past six years, suffered damage which scarcity of labour and material has made impossible of repair. This is not only the case where extensive damage has been caused by a near bomb explosion, but also where air pressure from an exploding bomb at some distance away has opened cracks in walls which before were almost negligible. There are also the cracks which assert themselves in walls beneath which there has been an unequal settlement due to the weight of structure not being carefully balanced.

These are seldom serious enough to render the structure unsafe, but cracks are apt to appear and run a zigzag course in the brickwork from a window sill to a door head or other opening in the wall.

Such cracks mean weather entering and further weakening the structure, opening the crack still further until interior plaster and decoration are rendered unsightly and in need of renovation.

Fine Crack Treatment

In sheltered situations, fine cracks not more than 1/16 in. wide can be ignored, but in exposed situations attention should be given, especially where they occur in dense brickwork. Here all cracked bricks should be cut out, joints along which the crack has passed should be raked out, and re-bonding with stretchers should be undertaken where bricks have been cut out, using a cement-lime-sand mortar in proportions 1 : 1 : 6. Fill the cracked joints as much as possible with the same mix and repoint.

In porous brickwork a fine crack is not serious, even in an exposed situation; if doubt exists regarding porosity, a cupful of water thrown against the surface will decide the question. If the water does not run far down but is rapidly absorbed the brickwork may be regarded as porous and risk of damp penetration is only slight.

Wider Fissures

Where, however, the crack is wider than 1/16 in., extending to, say, $\frac{3}{8}$ in. it should be treated—on whatever surface it appears. In weak mortar joints the joints should be raked deeply on both sides of the wall. Filling and pointing with cement-lime mortar of 1 : 3 : 12 cement-lime-sand.

In strong mortar joints, bricks adjacent to the crack should be cut out and a rebond made, using 1 :1 :6 mortar or point joints and fill with grout.

Cracks wider than $\frac{3}{8}$ in. necessitate cutting out and rebonding, but any crack wider than $1\frac{1}{4}$ in. must be regarded as serious enough in most cases to involve demolition.

A simple appliance for grouting cracks in brickwork which can be made by semi-skilled labour is illustrated in Department of Building Research pamphlet No. 12 "Repairs to Brickwork," obtainable free from the Building Research Station, Garston, Watford, Herts, by whose courtesy the description and illustration on page iv appear.

A Grouting Appliance

The hopper (A) is a piece of 4 in. nominal bore steel tube about a foot long, screwed into the large end of a 4 in. to $\frac{1}{2}$ in. reducing socket or tapped plug (B). A piece of $\frac{1}{2}$ in. steel tube (C) is screwed into the other end of the socket. About five feet of rubber garden hose (D) connects the hopper to the nozzle (E) made from another short length of $\frac{1}{2}$ in tube which is inserted into an access hole in the wall at, or near, to the lower end of the crack to be grouted.

The main crack and any secondary cracks, or open joints connected with it must be pointed with a quick-setting mortar on both sides and a nipple or boss formed around the nozzle at the access hole. Calcium chloride in the proportion of 5 per cent. of the weight of dry cement will give the mortar the early set required The hopper should be lashed to a scaffold pole suspended from a ladder, or otherwise conveniently placed for filling, about a foot or so above the overflow level to which the grout is intended to rise.

Sealing the Hole

When the pointing mortar has set, the nozzle may be inserted into the access hole and the joint made watertight with plasticine. Water poured in through the hopper will serve to test the pointing to ensure that there is a free passage for the grout and to wet the brickwork with which the grout will come in contact. If the access hole is not at the lowest point of the crack it may be well to form a small vent-hole at that point to facilitate draining of surplus water. The hole is closed with plasticine as soon as the grout begins to flow through. Grout must be well stirred before use; and as soon as it has been poured the nozzle must be withdrawn from the wall, the access hole instantly plugged, and the apparatus washed through with water. This should also be done should any hitch or delay occur, or sand will settle in the tubing and be difficult to clear.

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WHAT IS THE CORRECT MEASURE OF OBSOLESCENCE?

Modernisation Must be Thorough

In the long run the total number of theatres in operation does not change much because the new theatres that are constructed more or less balance the makeshift small theatres and the abandoned theatres in deteriorated areas, all of which go out of operation. A certain amount of theatres are always completely rebuilt to allow for enlarged capacity, when it is more economical to build entirely new than it is to make additions to a structure.

Now the war period has created an appreciable backlog of needed new theatre construction and a greater need for theatre remodelling. There will be some remodelling jobs where the cost per seat may well be almost as much as it would be for a completely new theatre, yet be justified because of the value of the particular location and the vested rights which may go with it.

Structure Sturdiness

The sturdiness of a theatre structure is not at all a complete guide to use in determining obsolescence. A sturdy structure in this case is only an advantage if the basic form of the structural envelope is suitable for the function of viewing the motion picture.

It is interesting to give thought to the cost of the structural part of the theatre in relation to the remaining parts that go to make it a modern, properly functioning *motion picture* theatre. Consider the structural part of the theatre as merely the walls and roof which keep out the elements. This part of the theatre has come to represent a much smaller item of the total cost of a theatre, since air-conditioning, lighting, acoustics, equipment, wiring and other similar items have taken on great importance, so that in terms of present standards a theatre may have a sound and tight structural envelope and yet be in need of considerable expenditure to take it out of the obsolete class.

Service in the Theatre

An exhibitor may make the serious mistake of thinking that modernisation consists chiefly in rendering the theatre attractive and up to date in style of decoration. With that point of view, he will find himself spending money every time a new vogue of decoration comes along, and they come too often; then he wonders what is lacking in his theatre despite its possession of an acceptable external appearance. The motion picture patron is now educated to appreciate more than the superficial front. He wants to be able to *see* and *hear* a dramatic creation to the full extent of its original possibilities; he recognises, and he *expects*, good acoustical quality, he knows that it is not necessary to have to shift his body continually into tiring postures so as to gain an unobstructed view of the picture; and he also knows that to-day it is possible to provide air that allows him to be otherwise comfortable. He is entitled to auditorium lighting during projection that is complementary to, not an interference with, the picture.

Desirable Conditions

Thus, the exhibitor should lend emphasis first to those things which will provide the enduring, fundamentally desirable conditions. To have these things may mean building a new theatre, but often they are obtainable, at least in large degree, through remodelling. In any case, they ought to be considered as foundations of the motion picture theatre, as important as the concrete foundations upon which the main walls of the structure rest.

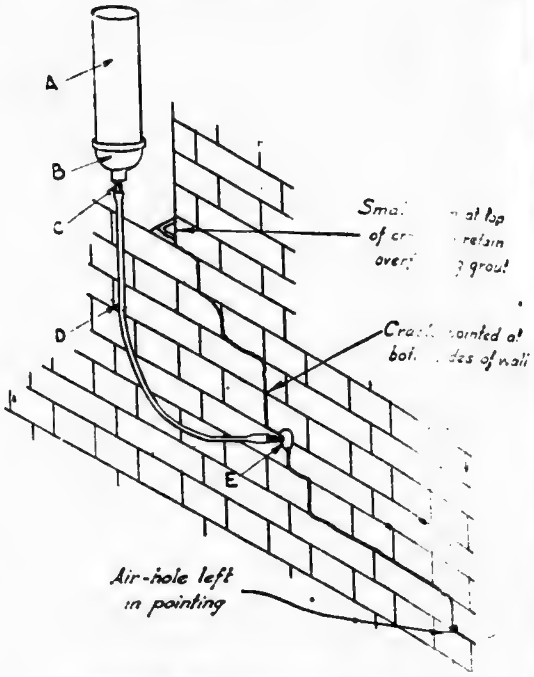
By Ben Schlanger in "Better Theatres."

BUILDERS' GOODS OF IRON AND STEEL

From October 1, 1945, a certificate to purchase builders' manufactured goods of iron and steel will no longer be required unless the iron and/or steel content of the individual article is more than 5 cwt. Hitherto a certificate to purchase has been required when the individual article contained 3 cwt. or more of iron and/or steel.

The procedure does not apply to heat storage cookers which require a certificate to purchase whatever the weight.

The attention of merchants and suppliers of builders' manufactured goods is drawn to the fact that the "M" authorisation is primarily an instrument to acquire iron and steel for manufacturing purposes.



Grouting appliance described on page iii

WATERMAN THEATRES

Distinctive Features of Australian Circuit

On page ix will be found pictures of some of the Waterman circuit of theatres which have established a name in Southern Australia for good entertainment and individuality of atmosphere within the scope of tip-top showmanship. The Waterman circuit is controlled by Mr. Waterman and his seven sons, two of whom, Ewen and Clyde, are at present in this country as part of a world trip which has meant crossing the American Continent three times, once from Vancouver to Ottawa, back to Hollywood and east again to New York before leaving for England.

The trip is one in which the Waterman brothers will gather together information about film matters in England as elsewhere and see and absorb British ways of showmanship and theatre control and administration. Ewen Waterman has promised to contribute to the Ideal Kinema next month an article on his impressions of kinema buildings and their contribution to community life.

In Australia the Waterman theatres have made this community interest a great point in whatever city or town they are erected, and this with the quality of service and the atmosphere of comfort and efficiency which has always been the aim of the company has won for them a high respect.

NEW DUBLIN SHOWROOMS FOR G.-B. KALEE

Considerable expansion of business in Eire has necessitated the opening of new, more commodious and imposing showrooms at 30, Lower Abbey Street, Dublin.

Here, exhibitors will be able to see the latest examples of the wide range of products marketed by this well-known company, including projection and sound equipment, arc lamps, amplifiers, colour-corrected "bloomed" lenses, seating, carpets, drapery, stage equipment, and the hundred and one things demanded by modern theatre requirements.

G.B.-Kalee, Ltd., needs no introduction to exhibitors in Eire, as it has been operating in that country to good effect for a very long time, but the new, larger premises will enable it to increase facilities and provide an even better service in the interest of theatre owners, managers, projectionists and patrons alike.

The Dublin branch will continue to be supervised by W. McIlwaine, of Dublin, and A. Reynolds, of the Belfast branch.

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BRITISH STANDARD SPECIFICATIONS

Gypsum Plasterboard—Whitworth Screw Threads—Cisterns—Pipe Fittings

THE British Standards Institution has just issued a specification for *Gypsum Plasterboard*—B.S. 1230. This specification defines the types of gypsum plasterboard, their quality and dimensions, and includes appendices for the conditioning of specimens, the method of measuring dimensions and the method of determining the weight, the transverse strength and the emissivity.

Specification B.S. No. 1244, 1945, covers a range of *metal sinks* manufactured from porcelain enamelled cast iron, porcelain enamelled pressed steel, stainless steel, or Monel metal.

The above standards are 2s. each.

In the 1940 issue of B.S. 84, "*Screw Threads of Whitworth Form*," some preliminary recommendations were made in respect of the amounts of reduction of the nominal major diameter of bolts when the deliberate intention was to produce bolts with flat crests, commonly known as "truncated threads."

Since the 1940 issue, a more detailed study has been made of the most suitable amounts of truncation and of the appropriate tolerances on such flat crested bolts, and new standards, superseding the recommendations of the 1940 edition, have now been published as Amendment No. 3 to B.S. 84.

This Amendment gives the complete series of tolerances for truncated bolts and nuts in the B.S.W., B.S.F. and B.S.P. series. The formulæ from which the limits and tolerances have been calculated are also given and explained, so that the appropriate figures for special threads may be readily determined.

Recommendations are given for a suitable gauging system for controlling truncated Whitworth form threads.

Price 1s. post free.

W.C. Flushing Cisterns (B.S. No. 1125 : 1945) has been issued to supersede the war emergency publication on the subject, but maintains the bulk of those requirements which had been taken from the Ministry of Health Model Specification.

The specification deals firstly with general requirements for high- and low-level cisterns, setting out appropriate materials and requirements in regard to workmanship and the general features of construction. The separate sections give the dimensions it has been possible to standardise in respect of high-level and low-level cisterns. The former are reversible whilst the latter are non-reversible.

The types covered include cast-iron ware, pressed steel, lead-lined or copper-lined wood and composition. Flush pipes for high-level cisterns include steel tubes, lead pipes and copper or copper alloy pipes.

Price 1s. post free.

A recently issued British Standard relates to *malleable cast iron and cast copper alloy pipe fittings for steam, water and gas installations.* This specification is comparable in its scope to B.S. 143 but provides for fittings which have B.S.P. taper male threads and parallel female threads.

The specification gives complete dimensions for all of the customary types of equal and reducing fittings for nominal pipe sizes from ½ in. to 6 in. The fittings are, in general, suitable for working pressures up to 200 lb. per square inch in the case of water, and up to 160 lb. per square inch in the case of steam and gas. The specification also includes tests for porosity and ductility and lays down the procedure for selecting the samples to be submitted to these tests.

Price 3s. 6d. post free.

Book Review

FLUORESCENT LIGHTING

Fluorescent Lighting. By A. D. S. Atkinson
Newnes, 12/6 net

AS fluorescent lighting has had a war-time introduction in this country there is very little technical literature available on the subject apart from the pamphlets produced by the lamp manufacturers.

Mr. Atkinson's book therefore will be welcome as it fills in most of the gaps necessarily left in these pamphlets. But this is not the only feature which recommends it; in the space of 140 pages there is sufficient information to enable the reader to grasp the fundamental principles of fluorescent lighting and how these can be applied to practical lighting problems.

It is well illustrated with diagrams which assist the text and there are numerous photographs of American industrial, commercial and domestic installations which give excellent examples of the possibilities of this new source of light.

To the illuminating engineer the chapters devoted to the performance of lighting fittings and illumination design data should prove of considerable assistance; the iso-footcandle diagrams for different mounting heights are particularly interesting.

Nearly half the book is devoted to a chapter entitled "Application of Fluorescent Lighting." In this chapter Mr. Atkinson has attempted to cover, very briefly, the majority of the field where fluorescent lighting may be applied. Although kinemas are not specifically mentioned, there is much in this section which will equally meet the requirements of decorative lighting in vestibules and foyers.

It is a pity that the characteristics of the shorter lamps, soon to be on the market, could not be included in this book, but it is to be hoped that a later edition will see them incorporated.

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in FIVE years—

But not to

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The Corporation of Glasgow Gas Showrooms. Dunlop Rubber Flooring was installed in 1935 and is still in use.

Dunlop Rubber Flooring in the Royal Samaritan Hospital for Women, Glasgow. This has given continual service since 1936.

DUNLOP *Rubber Floors*

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ADAPTING MUSICAL WORKS TO THE KINEMA ORGAN

IV—Suppé's "Light Cavalry"

By EDWARD O'HENRY

IN this series of articles by Edward O'Henry on the presentation of orchestral works through the medium of the kinema organ, we reach this month the overture—perhaps the favourite of theatre organists. For an example, Mr. O'Henry has chosen Suppé's "Light Cavalry"

Most kinema organists will agree that the overture, generally speaking, is the *pièce de résistance* with a large proportion of the music loving kinema-going public. Even before the coming of radio quite a number were well known from performances by bands and orchestras, and since radio has entered every home these have become better known and others have been added to them. Thus a kinema audience looks upon them as old friends when the first bars are played upon the organ.

Silent Days' Favourite

The old school of players in orchestras and organists will recall the many overtures which were used in the silent days and how most of them proved very admirable for the particular section which had to be fitted.

"Light Cavalry," by Suppé, is one of the favourites, and has been chosen for analysis and presentation as a guide to the organist desiring to present it to a picture-house audience. The opinions expressed may not conform to the opinions of all, in fact they may conflict with some, but should not be considered detrimental. The player should seek the interpretation of the written note, and unless a personal note is drawn therein how can it be an interpretation?

The Opening Movement

The opening is marked "Maestoso," and is for Brass Solo, *i.e.*, trumpet. It is essential that the tempo should be definite, and unless it is clearly defined any player will have considerable difficulty in phrasing later on. The two tuttis at bars 4 and 10 must be bold and brassy, but at bars 13 and 15 stringendo, alternating with 14 and 16 in contrast.

At 20 the subject in the left hand for two bars only should be emphasised by pizzicato, as marked in the piano score, and at 22 the brass has the entry with a triplicated figure which becomes familiar throughout the length of the overtures. (Note especially the phrasing for the right hand at 20.)

Shortly after comes the "allegro," but two bars before its commencement there is a little subject for either the left hand or pedal, at will. The reiterated notes for the left hand which persist almost throughout the short length of this "allegro" are, I venture to think, intended to emphasise the rhythmic nature before the "allegretto brilliante" that follows. It is also characteristically alternated in the right hand by four series of triplicated fours set against the left hand steady beat of eight quavers (four crochets).

Charity Essential

When the change comes into six-eight it is as well at the beginning to recognise that the semi-quavers in both hands cannot be too clearly played, and in trying to give them their due a stop should not be drawn which is on too heavy a wind pressure or sluggish in action, because either will tend to obliterate the clarity; it is also essential to give the rests their due, and in so doing this does emphasise the phrasing.

At bar 44 in this allegretto, the pizzicato left-hand passage which recurs four times should be definite and precise as well as in strict tempo, otherwise the pace will quicken so much that the whole outline will deteriorate. Nine bars before the "andantino" where the slurred G sharp before the A occurs a moderato in pace can be observed, as a direct approach to the next slower movement, which is given its entree by the clarinet three bars before the double bar.

Brassy Emphasis

The "andantino con moto," although marked "legato con sentimento," can also be "rubato" without any ill effect, but it should be bold in outline and preferably upon a brassy stop such as the trumpet and/or English horn. The player is allowed, as are the bulk of soloists, a certain licence in his portrayal of this short but important movement. Then enters the "finale," which goes back to Tempo 1, and it is well to note that the reason for emphasis of the first tempo is also because it is the last! The phrasing again demands attention as also the reiterated semi-quavers of which mention has been made before, as well as the four one-bar phrases for the left hand. At bar 13 before the end the left-hand passage again dominates as a solo effort, also two bars later, and the general effect of the last page is a definite gradual accelerando; in effect it simulates the gallop of horses, and this, I believe is intentional and is part of the title in music.

The general effect to the average listener to this overture should be exhilarating. It rarely fails to evoke spontaneous applause, especially when played by a brass or military band, therefore note can be taken as to the style in emulating the effort of these units upon the theatre organ.

DRIVE-IN THEATRES IN U.S.

Expanding Proposals

A CONSIDERABLE increase in projects for drive-in theatres is reported from America, where something like a redundancy of these theatres is threatened in some districts. The growth of these projects is stimulated by the removal of building restrictions, except for new theatres, throughout the States and the bigger business resulting from the greater availability of petrol, or gasoline as it is called in America.

At present there are about 70 of these outdoor theatres in various districts in the States, but it is stated that at least 150 will be constructed within the next two years. Twenty-five are planned in California, 14 in Ohio, ten in Florida and ten in Texas. These, it will be noted, are the southernmost States of the Union where greater sunshine records are made and where the indoor theatre in the summertime is sometimes rather torrid.

In addition, proprietors of existing motion picture theatres are seeking sites for construction of open-air, drive-in shows in order to build at the earliest opportunity.

◆

CEILING LININGS

Standard Amendment

An amendment has just been issued by the British Standards Institution to B.S. 476 describing a further method of testing to be applied to materials for use as linings for ceilings and walls. The test determines the rate at which flame spreads across the surface. In narrow passages, *e.g.*, in halls and staircases, the use of material as a lining which has a rapid flame spread might constitute a serious fire hazard. The new test has, therefore, been devised to provide a means whereby this characteristic of materials can be determined and they can be classified into one of four groups according to the results obtained.

Full details of the method of carrying out the rest of assessing the results and classifying the materials are given.

Copies of the amendment slip can be obtained gratis on application from the British Standards Institution, 28, Victoria Street, London, S.W.1.

SALE TO HAVE REPERTORY THEATRE

Directors of the Warwick, Sale, are interesting themselves in a project for a repertory theatre for the town. A site has been selected and it is proposed, when conditions are propitious, to put up a building estimated to cost £40,000 to seat 750 people. J. Gomersall, of Drury and Gomersall, kinema architects, of Manchester, is associated with this projected enterprise.

Sale already has four kinemas—the Palace, Pyramid, Savoy and Warwick.

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HUNDREDS of these famous instruments throughout the British Isles are giving sterling service to their owners. Compton Organs are installed in the theatres of all the leading circuits. Our Maintenance Service is working at the full pre-war level of efficiency.

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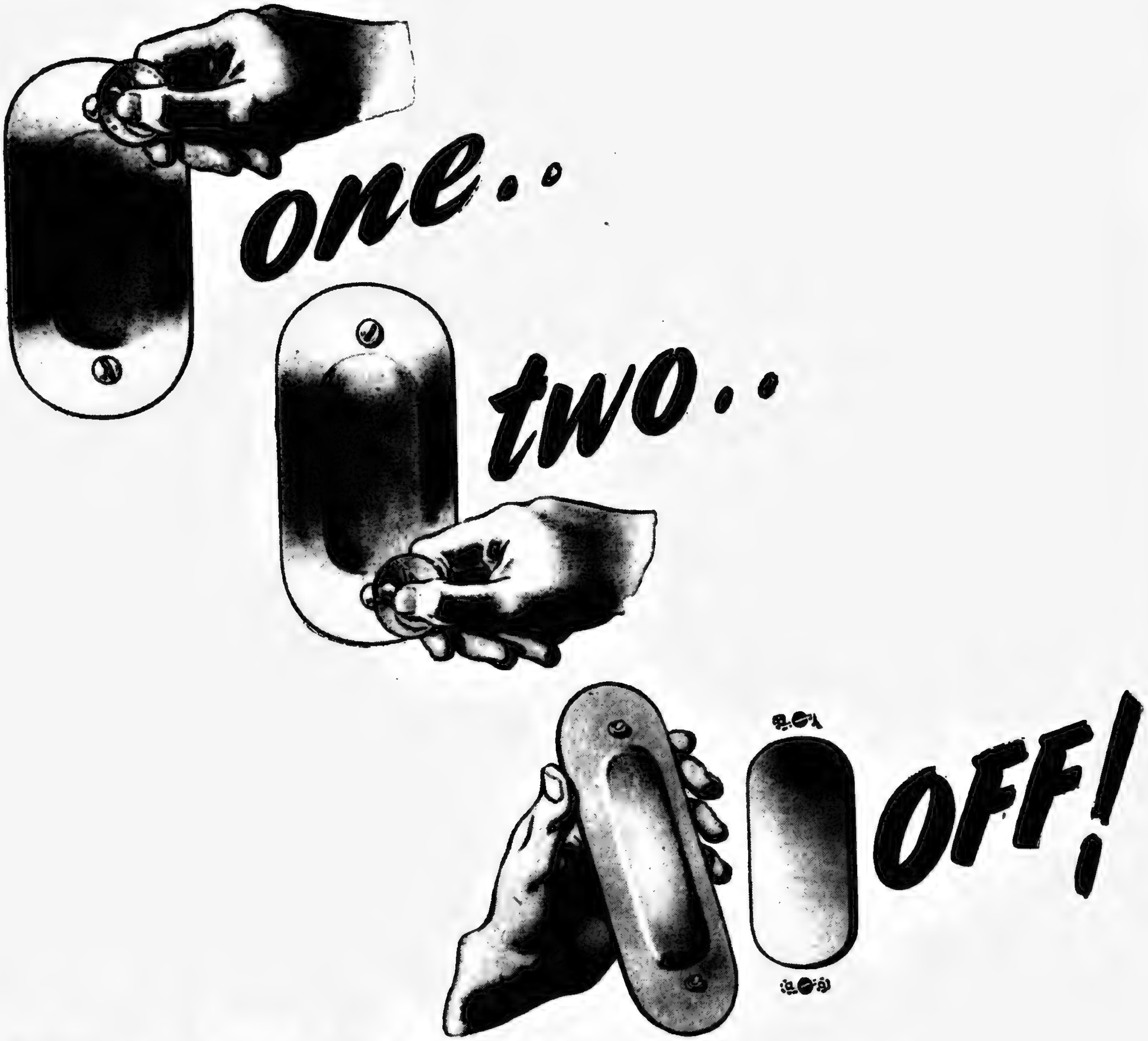

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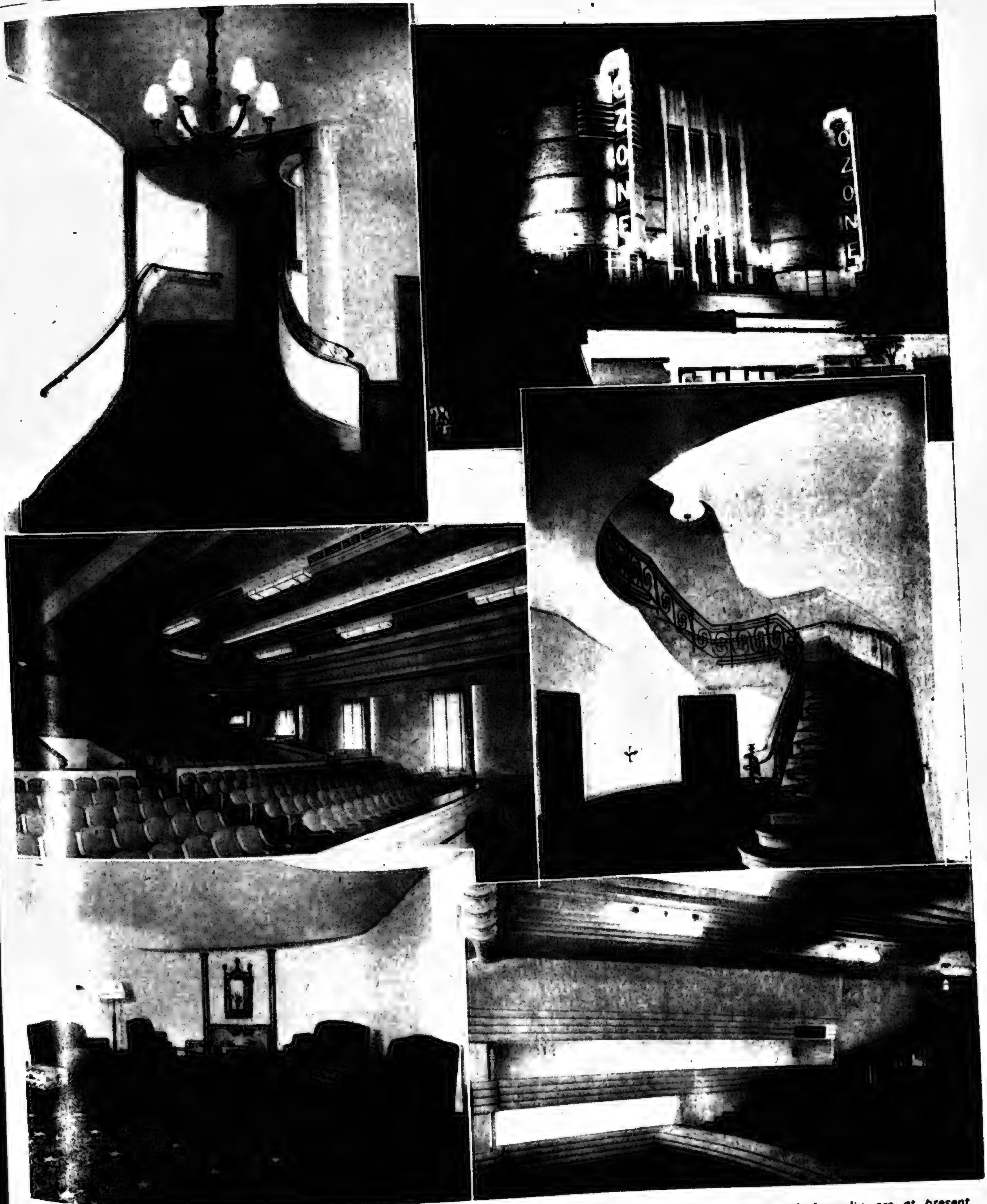

Two members of the well-known Australian family of exhibitors who run the Waterman group of kinemas in South Australia are at present visiting this country, Ewen and Clyde Waterman. Above are views of theatres of the group which number 30. Top: Balcony stairway at the Ozone, Marryatville, and exterior of the Ozone, Glenelg. Middle: Balcony of the Marryatville and stairway at Glenelg. Bottom: vestibule at Marrvatville and auditorium at Ozone, Mildura

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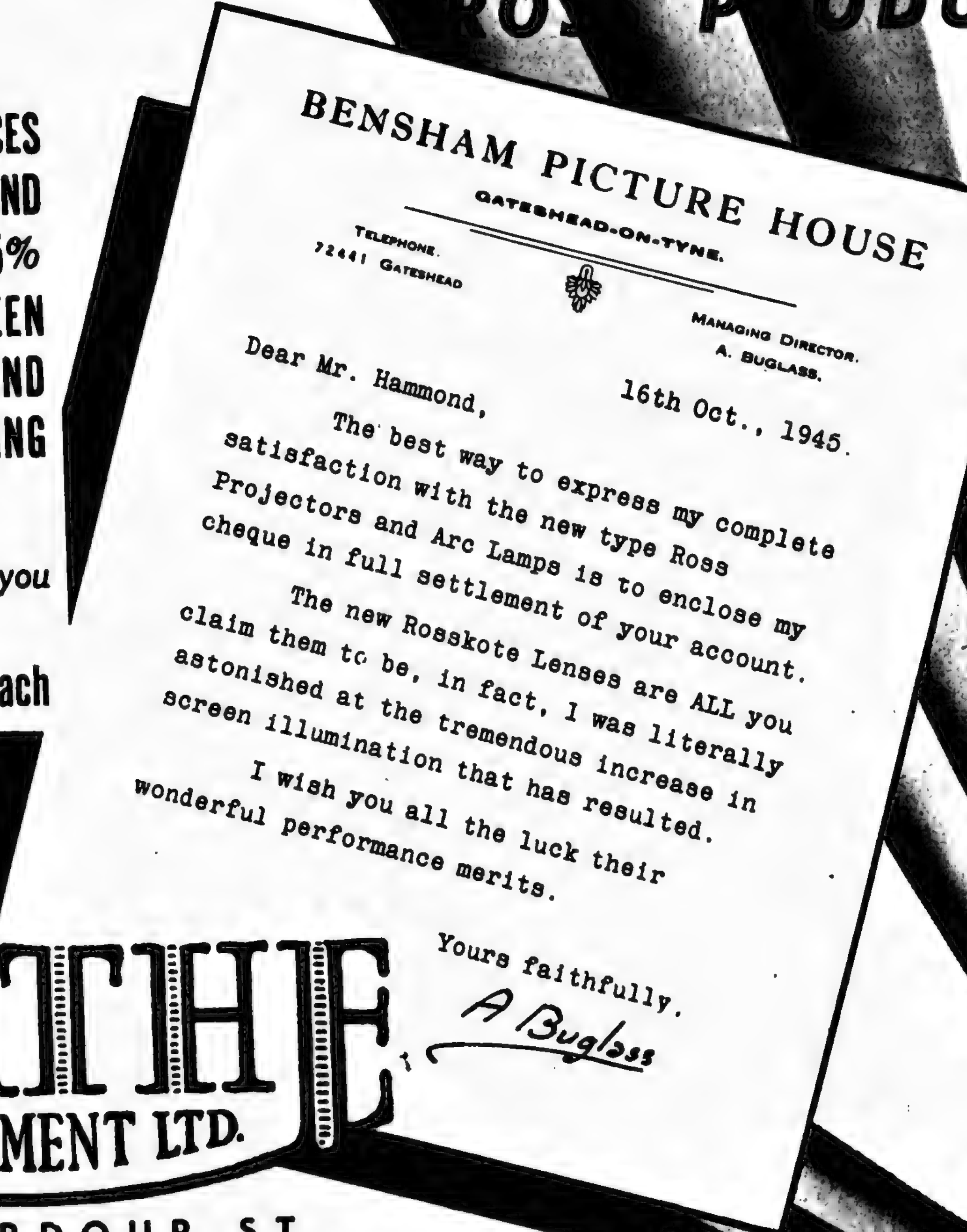

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MANAGING DIRECTOR.
A. BUGLASS.

Dear Mr. Hammond,

16th Oct., 1945.

The best way to express my complete satisfaction with the new type Ross Projectors and Arc Lamps is to enclose my cheque in full settlement of your account.

The new Rosskote Lenses are ALL you claim them to be, in fact, I was literally astonished at the tremendous increase in screen illumination that has resulted.

I wish you all the luck their wonderful performance merits.

Yours faithfully.

A Buglass

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KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by James Benson

GERMAN COLOUR FILM EXPECTATION

Economy with Carbons—New Television Camera—Broken Film Containers—G.B.-Kalee's Bid for Business—More Mutilation

HAVING heard a great deal and read much more about the wonders of the Agfa integral layer color process, I went along to the screening of a captured German film in Agfa-colour expecting something which would be almost the last world in colour. Frankly, I was very disappointed. It was a long way behind in colour rendering compared with what Technicolor and Dufaycolor can achieve. For the most part the colours were muddy and the backgrounds fuzzy, while every now and again the picture was suffused with a pink to red glow which suggested that in developing there had been insufficient isolation of the separate colour formers.

There was a very attractive yellow—that of a sunflower, but no full blue at one end of the spectrum or a rich red at the other. Two very fleeting shots partially revealed a tolerable rich red and a medium blue of low chromaticity, but there was no time to estimate them at their proper value. It may be that there have been improvements in the process since the film was made in 1943, and I may have to revise my opinion if one of later date shown later on.

Take Care of Carbons

SOMEO was starting up a scare the other day that a carbon crisis looms ahead, bu I can find no reason for the statement ma that before the end of the year there wou be such a shortage that picturehouses wi be without. The situation is not easy yet— at cannot be expected with shortage of la ur, and holding up of shipping through t dock strike—but provided everyone reali the situation and is prepared to be as e nomical as possible, supplies will come for d in sufficient volume to keep kinemas ng

A diffic y arose I believe when a circuit changed er from Low Intensity to High Intensity mps and failed to apprise the suppliers sufficient time. That, of course, meant th for a time there were more L.I's in hand fewer H.I.'s until the balance could be re-established. Let me reiterate; be as economical as you can, and don't make sudden and wholesale changes without notifying the suppliers in advance.

Television Camera Sensitivity

NEWS of a television camera of much greater sensitivity comes from America, where there was a demonstration last week. RCA gave the demonstration, and reports claim that scenes can be recorded and transmitted, whether indoor or outdoor, with much less lighting than heretofore. This means, of course, that a much more sensitive Iconoscope has been invented; a hundred times more sensitive, it is claimed, but noughts are very fascinating. Whatever the difference it is a thing to be noted.

U.S. Disappointment

TELEVISION interests in America have received a check to their plans and aspirations by a statement made by the Federal Communications Commission, that the channels assigned for commercial television do not permit of a nation-wide and competitive television system. Those who thought that chain television was possible within a very short period are also disappointed.

The proposed rules and regulations framed by the Commission were the subject of a wordy discussion in Washington last month.

Among the rules submitted for discussion is one which states that the 13 television channels below 300 megacycles assigned to commercial video are "insufficient to make possible a truly nationwide and competitive television system. Hence, the commission has made available the space between 480 and 920 megacycles for experimental television where more space exists and where colour pictures and superior monochrome pictures can be developed through the use of wide channels. Applications may be filed for experimental stations between 480 and 920 megacycles."

Smashed Film Cans

THE illustration in last month's IDEAL KINEMA of a film can which had received shocking treatment at the hands of some transport or kinema employees is referred to in many letters which have been received from readers who have become unfortunately familiar with this sort of damage. B. C. Crow, of Birmingham, writes:—

"It annoys me very much each month when I read my copy and find that film mutilation still exists.

As an ex-projectionist and manager, I am in the position to sympathise with both renter and exhibitor when copies such as E. C. Rogers, of Pooles' Theatres, Ltd., Gloucester, reported in your last issue, are received for exhibition, or by the renter. There is no doubt whatever that the film in the photograph reproduced is fairly new, then how the dickens did either the film or tin become victims of the careless in this way.

"When visiting a show myself I cannot dismiss the old habit of criticising the projection, and repeatedly I have witnessed unnecessary dots, dashes and splashes; surely the changeover can be arranged and perfected without advising the audience.

"I have on several occasions felt that I would like to be in the position in which Mr. Rogers suggests and be able to follow any film from the renter to exhibitors in the capacity of a checker and report the progress while on hire in order to track down the destroyer or cause of destruction. There is no doubt whatever that some such person will have to exist before an improvement is made. Renters and exhibitors would be relieved of their responsibilities and it would prove beneficial to all if some system was arranged."

B. A. Curtis writes from a small West Country town on the same subject: "In the small show where I work, a 150-seater, we often get films sent us like this. It seems to me either renters don't bother to look after their film or

Continued on page xiii

FURSE COLOUR LIGHTING AND STAGE EQUIPMENT SPECIALISTS

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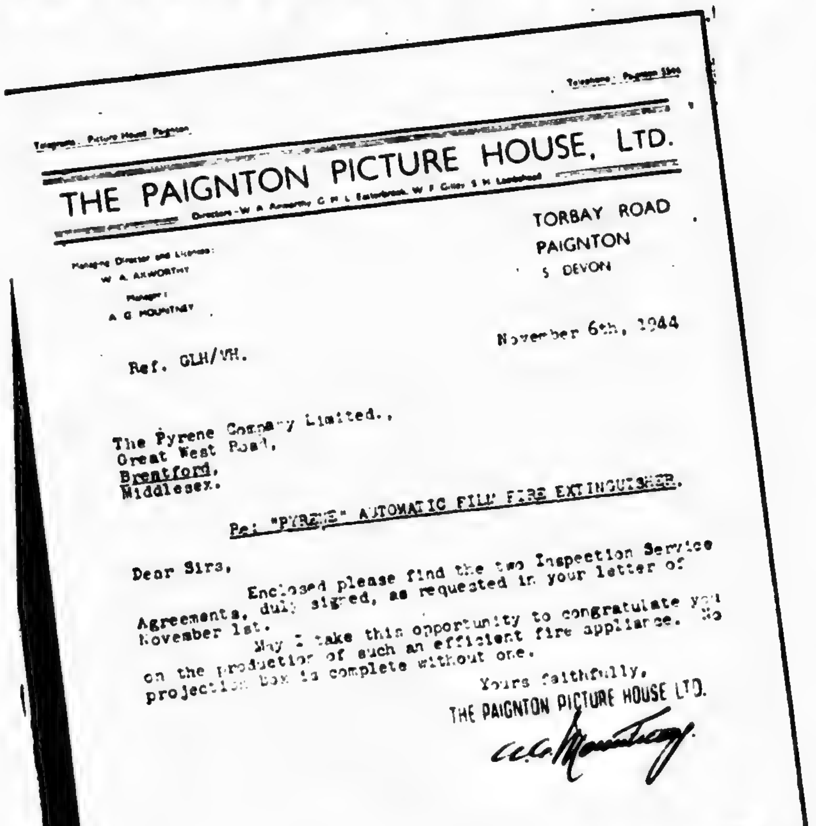
THE *Pyrene* AUTOMATIC FILM FIRE EXTINGUISHER

has been supplied in large numbers to all branches of the Fighting Services. The illustration shows the Pyrene Automatic Film Fire Extinguisher fitted to an Admiralty model projector, operated by a Wren.

NO PROJECTION BOX IS COMPLETE WITHOUT ONE



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Re: "PYRENE" AUTOMATIC FILM FIRE EXTINGUISHER.

Dear Sirs,

Enclosed please find the two Inspection Service Agreements, duly signed, as requested in your letter of November 1st.

May I take this opportunity to congratulate you on the production of such an efficient fire appliance. No projection box is complete without one.

Yours faithfully,
THE PAIGNTON PICTURE HOUSE LTD.
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On the left is a letter from the Paignton Picture House which says:

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Pyrene Automatic Film Fire Extinguishers whether designed for Portable or Pedestal Model Projectors do the same job and are equal in efficiency . . . the keynote of all Pyrene Fire Appliances.

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KINEMA TECHNIQUE AND EQUIPMENT

Continued from page xi

else they don't bother about us because we are too small to worry about. If renters were to look after their tins it would help out quite a bit."

Telling the World

A PUBLISHING event which is outstanding in the annals of kinema equipment marketing will be found in this issue, viz., the 8-page coloured advertising supplement sponsored by G.B.-Kalee, Ltd., whose watchwords are "Everything for the Kinema and Theatre." A study of the pages will bring readers the realisation that this is no empty slogan.

This venture may be said to mark the beginning of a vigorous sales policy to stamp the name KALEE, with all that it implies in kinema equipment and furnishings, indelibly in film entertainment, not only in this country, but in the market of the world. Some time ago it was hinted in these columns that this company had most ambitious postwar plans—both for production and distribution of equipment—and with their undoubted reputation, enjoyed with their associated concerns for a period of more than 30 years, they hold unrivalled facilities to carry them out.

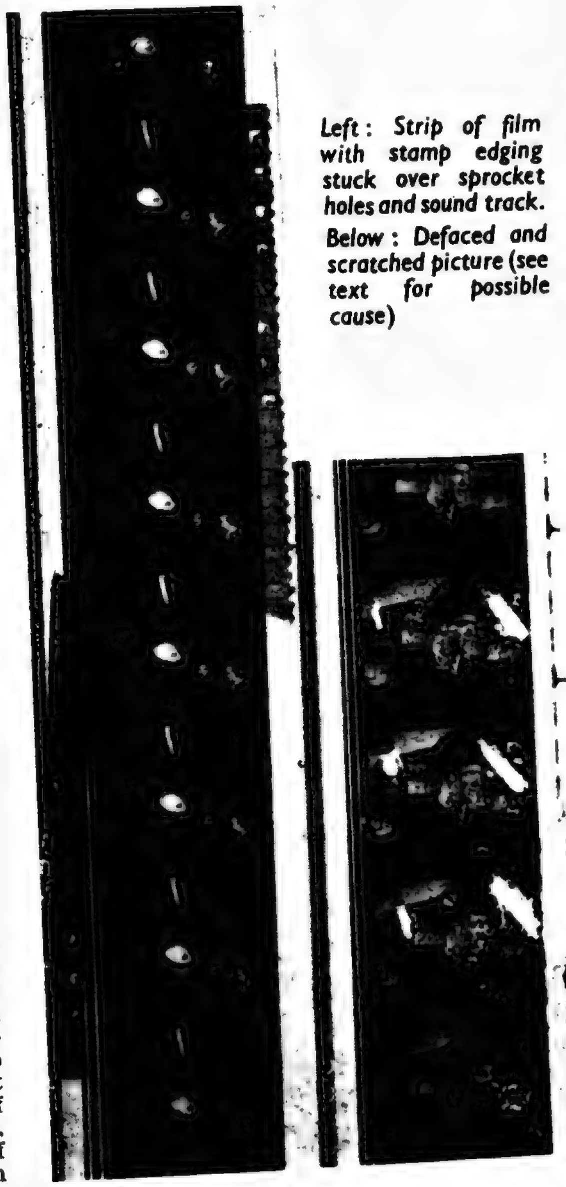
In the unremitting search for, and experimentation in, improved equipment to enable the exhibitor to provide for his patrons the acme in picturization and sound reproduction which is the constant aim of the company, attention may be drawn to the inclusion in the supplement of a new 12-inch Reflector Arc Lamp, and the "Colour-Corrected" bloomed projection lens which has already created considerable interest, and which has previously been the subject of note in these columns.

G.B.-Kalee, Ltd., is to be congratulated on its great enterprise and understanding of the essentials that command success: incidentally, we take a little pride in the fact that IDEAL KINEMA, with its wide circulation among exhibitors and technicians, was chosen to be the medium through which the coloured supplement has been issued.

Mutilation Ingenuity

WHEN one has been running the technical side of a kinematograph paper for something like fifteen years, one fancies that one has seen all the varieties of mutilation and change-over marks that human ingenuity can invent: but still they come. Two prize examples have arrived this week; one a strip upon which is marked in the space of about eighteen inches almost every known kind of mark—crosses, noughts, chisel scratches, punch-holes, both round and fancy, blobs of black lacquer, and the second illustrated in this issue sent me by Mr. Lenton, of Sherwood Films, a piece of stamp edging on each side of the film partly covering the soundtrack.

A second projectionist in a North Midland kinema accounts for the second exhibit illustrated this month, "I was watching a chief projectionist making up his programme at a kinema in a near-by town," he writes. "Without looking to see if the standard dots or any others were where they might have been, this chief projectionist put his thumb in his mouth, then pulled his thumb down approximately six frames of film; then getting the scissors he scraped his change-over cue, doing the same for his motor cue. This may explain, he adds, how these cuttings which I enclose got mutilated."



Left: Strip of film with stamp edging stuck over sprocket holes and sound track.

Below: Defaced and scratched picture (see text for possible cause)

Pioneer Projectors

MANY people have expressed regret that the very varied collection of old types of kinematograph apparatus which the late Will Day gathered together was not sorted out and kept in the hands of some recognised trade body. Recently a representative of an overseas organisation inquired if the collection was in existence. I was able to inform him that it is held at the South Kensington Museum depositories, and that it is still the property of Mr. Day's executors. Its future is unknown, but as old films are sometimes admired as stepping-stones to the supers of to-day, so some of those early models ought to be admired as examples of early ingenuity of design, at a time when the refinements of present-day projectors would seem to be Utopian.

An Australian I.K.?

FROM "down under" comes regularly to this office the trade paper *Australian Exhibitor*. The "Through the Port" columns I always read with interest, noting how many of the problems which are mentioned there are the same as those of this country. In one of the latest to arrive I see the suggestion that the projectionists launch their own technical magazine.

"Quite a large number of projectionists throughout the Commonwealth," says Project, the writer of the column, "have come forward with the idea of establishing a 'Projection Journal,' possibly along the lines of the *International Projectionist* or England's IDEAL KINEMA Supplement. Another item I would like to see is a projection text book, like the overseas volumes by Richardson and Cricks. Here in Australia we have makes of projection equipment not mentioned in these overseas books, and I think it would be a boon to Aussie pro's and, particularly, assistants. If the Journal comes into existence, the text-book will probably follow."

Well, we of the I.K. "greet with a cheer" our as yet unborn contemporary and wish it "Good Luck."

R. H. C. Better

MANY friends and admirers of my colleague R. Howard Cricks, F.R.P.S., will be glad to see that he has returned to our columns after the long absence enforced by ill-health and the need to recuperate after two very troubling operations. He is not yet back on full throttle, having to "run himself in" slowly for a period, but the improvement in health which has been so marked during the last few weeks justifies the promise of an early resumption of his many interests. He wishes to thank all kind inquirers, both to the KINE. and the B.K.S., and to assure them of his warm appreciation of their interest in him.

W.E. Salesman Demobbed

Following demobilisation, J. Leitch has rejoined the Sales Department of Western Electric and has taken up his duties as Midlands representative with headquarters at the Birmingham office.

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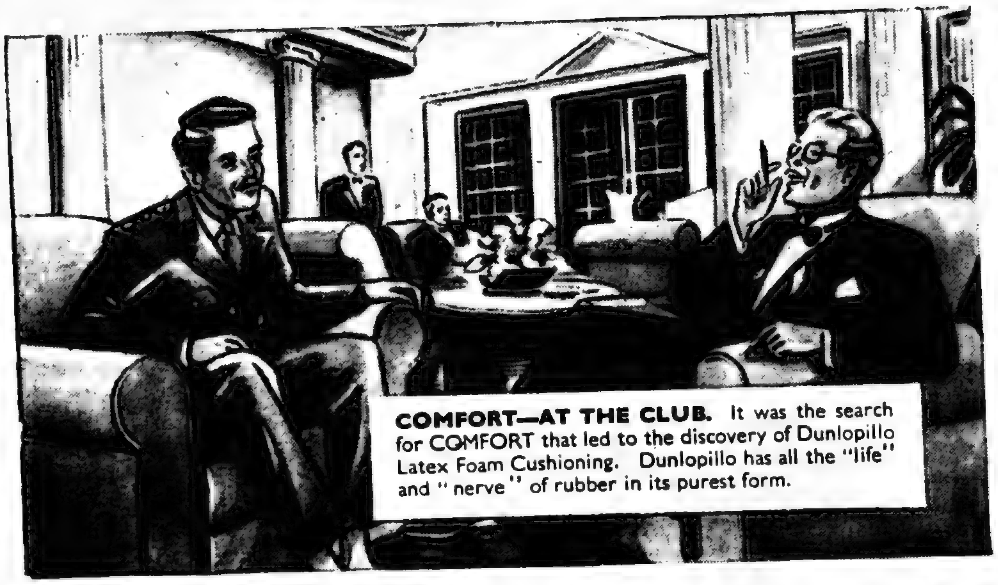
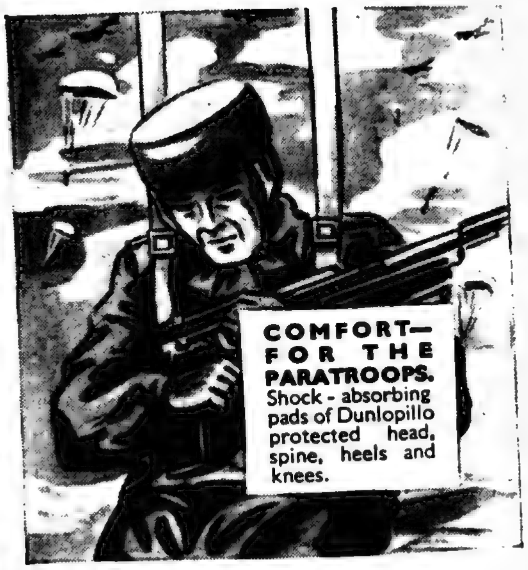
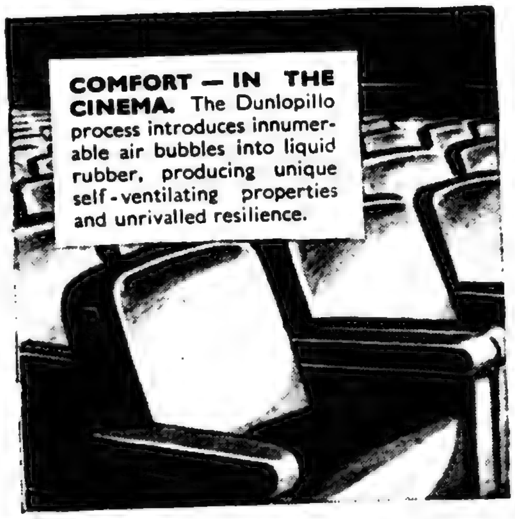


COMFORT—AT THE CLUB. It was the search for COMFORT that led to the discovery of Dunlopillo Latex Foam Cushioning. Dunlopillo has all the "life" and "nerve" of rubber in its purest form.



COMFORT—FOR THE PARATROOPS. Shock-absorbing pads of Dunlopillo protected head, spine, heels and knees.



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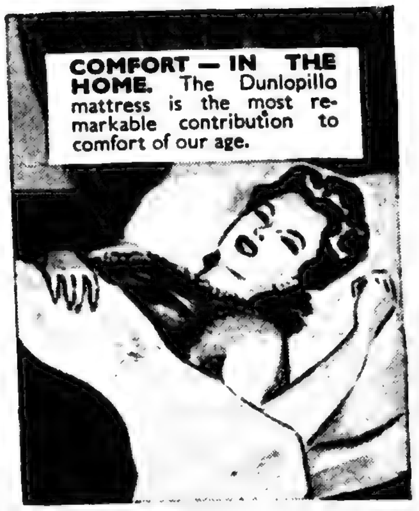

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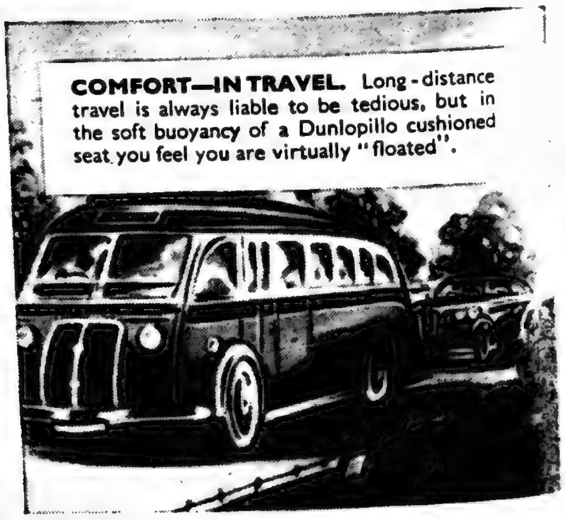

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PEACE-TIME APPLICATIONS OF WAR-TIME RESEARCH

Possible Changes in Kinema Engineering

By R. HOWARD CRICKS, F.R.P.S.

MODERN warfare is productive of much scientific progress which, although it may be temporarily devoted to military and other lethal applications, is invariably of still greater value in a world at peace. Indeed, in our present imperfect civilisation, war may be likened to the accelerator in a photographic developer, without which development may eventually take place, but in a much longer space of time.

Never before have we heard of so many scientific marvels as have been divulged during the past few months—marvels the perfecting of which would in normal times have taken many years, but which, under the stress and urgency of war, or the threat of war, have been evolved in less than a decade. Our industry as much as any other will be benefited by these improvements.

The greatest advance of science is undoubtedly the unleashing of atomic energy. As yet we have heard practically nothing of how this has been achieved. When one thinks that Rutherford needed the resources of a well-equipped laboratory, including enormous voltages, to smash an occasional atom, and when one learns details of the Cyclotron, an enormous piece of apparatus applying the results of Rutherford's researches, it seems nothing short of a miracle that within the restricted compass of a small bomb, subjected to the shocks and stresses of aerial transport and dropping, the needful apparatus could be contained and be put into action at a predetermined moment.

The Structure of Elements

The basic principle of the atomic bomb is common knowledge. All the 92 elements are, as we know, built up of two or three types of bricks: *protons*, or comparatively heavy positively-charged particles; ***electrons***, which are infinitesimally small bodies, generally negatively-charged; and ***neutrons***, concerning which there is uncertainty as to whether they are an altogether distinct particle, or are composed of a proton and an electron, since their mass is equal to that of a proton, but they carry no electric charge.

The atom of every element consists of a nucleus comprising a tightly packed ball of protons, electrons, and often neutrons, surrounded by a number of electrons, which may be pictured as moving in orbits, like the planets round the sun. In the complete atom the number of electrons and protons is equal, so that the atom carries no charge.

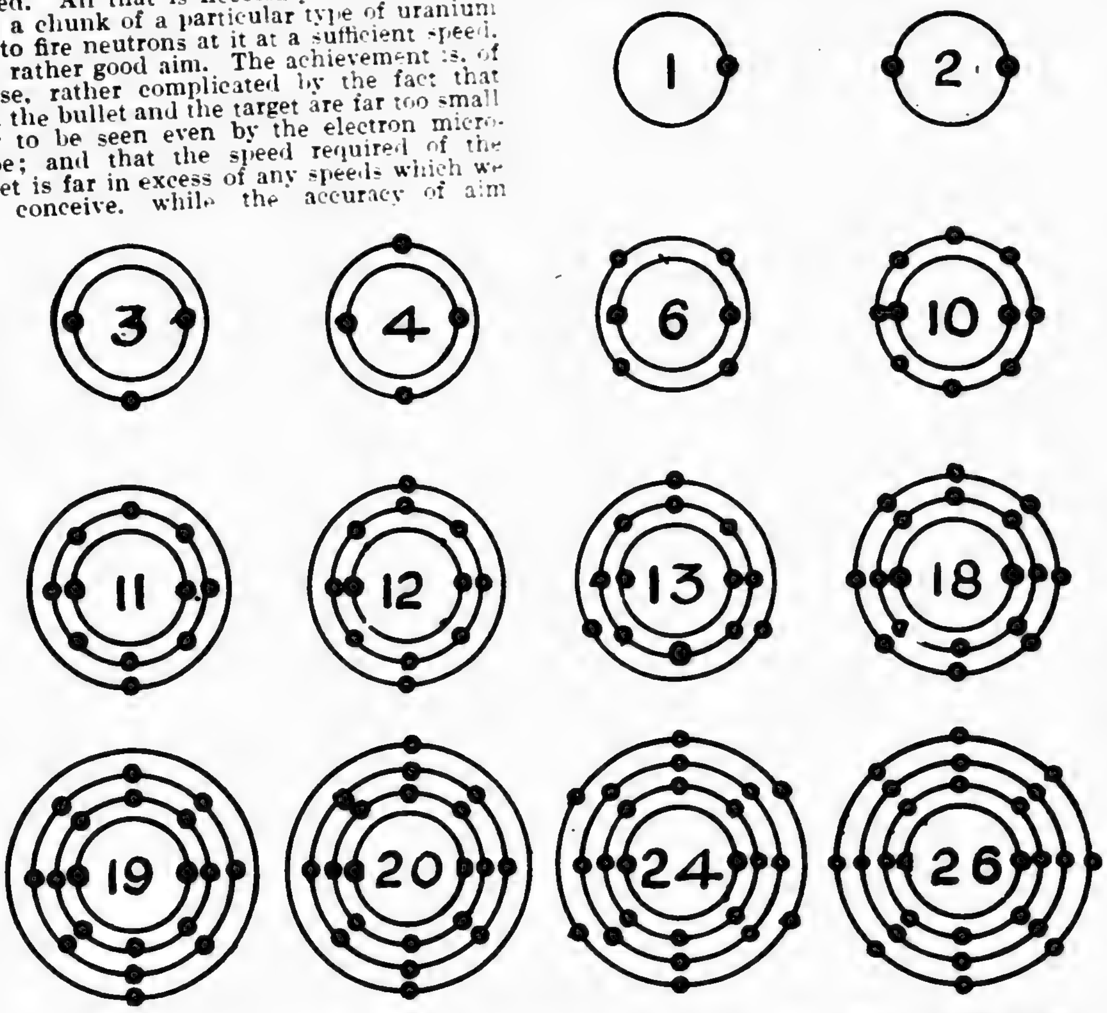
Now, the outer rings of electrons are often loosely attached to the atoms; if an atom loses one or more electrons, it naturally becomes positively charged, and is known as an *ion*. It is the movement of electrons from atom to atom that constitutes a flow of electric current.

Bombardment Technique

But the nucleus or core of an atom is tightly stuck together and requires considerable force to smash it up. Exceptions to this are the so-called radio-active elements, all of them having massive atoms containing large numbers of all three types of particles. Chief of these materials is, of course, radium, which is continually undergoing a process of disintegration, finishing up as plain lead.

Examples of metals which easily become radio-active are uranium and its derivative, polonium: if a particle can be fired at an atom of either metal, and if it happens to hit the nucleus, the whole thing smashes up, and the fragments fly off in all directions at enormous velocity. Some of these fragments are bound to hit the nuclei of adjacent atoms, and they repeat the performance. It was just this secondary effect that at one time made scientists fearful that the world itself might be blown up; but it seems that such secondary effects are limited in distance.

However, in smashing up a small piece of uranium, enormous energy is liberated—an enormously greater energy than if a corresponding weight of high-explosive were exploded. All that is necessary therefore is to have a chunk of a particular type of uranium and to fire neutrons at it at a sufficient speed, with rather good aim. The achievement is, of course, rather complicated by the fact that both the bullet and the target are far too small ever to be seen even by the electron microscope; and that the speed required of the bullet is far in excess of any speeds which we can conceive, while the accuracy of aim needed would make a crack Bisley shot look a mere beginner.



Diagrams of atoms of various elements (1) Hydrogen. (2) Helium. (3) Lithium. (4) Beryllium. (6) Carbon. (10) Neon. (11) Sodium. (12) Magnesium. (13) Aluminium. (18) Argon. (19) Potassium. (20) Calcium. (24) Chromium. (26) Iron

Atom Weight Variations

I specify above a particular type of uranium; and some of us may have been mystified by the references to "Uranium 235." Now, the atomic table shows uranium—the heaviest element—to have an atomic weight of 238.17; what is the meaning of "Uranium 235"?

The sketches show the assumed construction of the atoms of various elements; the figure in the centre refers both to the position of the element in the atomic table, and to the *nett* positive charge on its nucleus, the unit being, of course, the charge carried by one proton. Now, take the case of hydrogen: it is evident that the nett charge of 1 can be made up either of one proton, or one proton and a neutron, or of two protons and an electron, or three protons and two electrons. These various forms of an element which differ exteriorly only by differences in radio-activity, are known as *isotopes*.

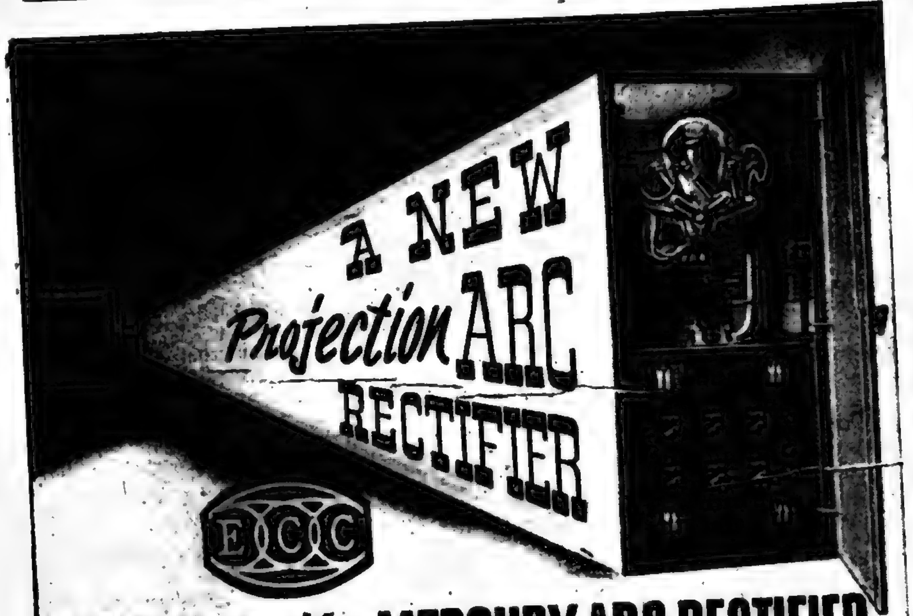
The form of hydrogen with two protons in its nucleus is known as deuterium or heavy hydrogen; it is obtained from heavy water, concerning which we have heard so much. All elements are made up of isotopes, having different nuclei, and the weights given in the atomic table are simply an average. Thus, uranium is normally composed of atoms of various types, having an average weight of 238.17; but the type used in splitting the atom must be of the type having a weight of only 235. The extraction of this particular type of uranium is quite a difficult process.

New Energy in Industry

Now, while its applications are confined to the atomic bomb, all this may be of little interest to us as projectionists, whatever may be its interest to us as citizens. But before long—it may be years, it may be decades—the power of the atom will be harnessed to the purposes of industry, and the atom will be a never-failing source of power, millions of times more efficient than any existing fuel.

But one must not envisage our projectors being fitted with atomic motors, the size of a thimble, which will provide adequate power to drive the projector. In my view, atomic power, when it is harnessed, will be restricted to large-scale sources, such as power stations, and to long-distance transport, where the weight of fuel to be carried at present imposes an economic limit to the length of journeys. And even when our power stations operate on atomic power, at negligible fuel cost, don't

Continued on page xvi



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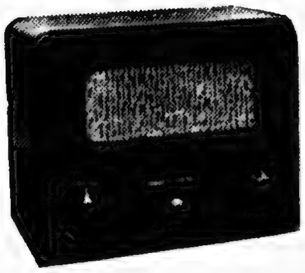

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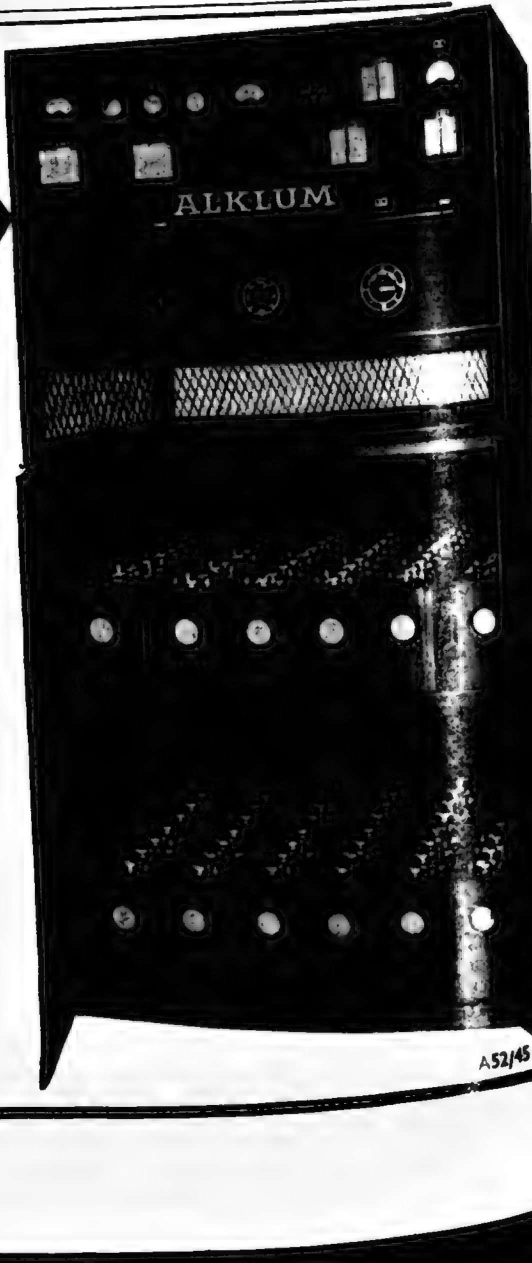

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PEACE-TIME APPLICATIONS OF WAR-TIME RESEARCH

Continued from page xv

expect to get your electricity much cheaper; distribution costs far more than generating; and there will be comparatively little reduction in charges to consumers.

The chief interest to us as technicians of the development of atomic energy is the fresh light it throws on the construction of matter. The development of atomic energy is just one application of that most modern of sciences. atomic physics. It is safe to say that there is to-day no branch of pure research in which the structure and behaviour of the atom are not of interest, while its practical applications are already innumerable.

The Future of Plastics

Of most immediate interest is, perhaps, the development of synthetic substances, notably plastics. And I predict that before many years are past there will be one development of close interest to all of us: the plastic film base. At the present time in the manufacture of celluloid or non-flam. base we make use of a molecular structure provided by nature; but already in some directions we are planning to beat nature at her own game, and recent developments in plastics point to the early production of a synthetic film base, which will possess the mechanical properties of celluloid, but will be non-flam.

A similar problem is the production of synthetic rubbers and other insulating materials. The war-time rubber shortage has led to the widespread use of P.V.C. (polyvinylchloride) as an insulator, and for some purposes it has proved itself superior to rubber, in its resistance to oil and moisture. Many other insulating materials have reached the stage of laboratory production.

All rigid plastics suffer to some extent from brittleness. But recent developments in the linking of molecules bid fair to overcome this fault, and in the not far distant future, scientists promise us plastics with the strength of steel, but as easily moulded as bakelite.

What Supersonics May Do

In the development of such substances another new science may be called in—supersonics, or the production and application of waves, similar to those of sound, but of much higher frequency. These have the effect of knocking the molecules about, and of producing the cross-linkages which promote strength.

Whether Perspex or a similar transparent plastic will ever supplant glass for high-grade lenses is open to doubt. It seems questionable whether the requisite degree of accuracy will ever be achieved by moulding processes, while glass is preferable for grinding processes.

An important field in which we have already seen the results of physical research is in the production of coated or "bloomed" lenses. The early coatings were too fragile to be practicable, but research on the structure of glass has produced not actually a coating, but a change in the surface of the glass, giving a new surface which is practically as enduring as the original glass, and effectively prevents reflections.

Stronger Metals

In the production of improved metals and alloys the formation of the crystalline structure—apart from glass—is of great importance. This, too, forms the subject of study by physicists, and the results of their war-time researches will soon become available to industry in the form of metals of increased strength and improved wearing properties.

Yet another application of atomic physics which must not be overlooked is the study of the principles of photography. The latent image is already known to consist of electric charges on the emulsion grains, and intensive research is in progress which will undoubtedly result in an increase in the speed of emulsions, and possibly the substitution of silver—of. which large quantities are used by the stock makers—by something less costly.

Atomic Physics and Chemistry

I have given just a few instances of the way in which the development of the new science of atomic physics will affect our lives. Every technician should have a knowledge of this science, and for those who wish to acquire a smattering of it without delving into abstruse mathematics, I can recommend a book I have recently come across, "Order and Chaos in the World of Atoms," by B. Saunders and R. E. D. Clark (English Universities Press).

The border-line between atomic physics and chemistry is very fine; chemistry is in fact a different science to-day from when I learnt it at school. The closest co-operation between the two sciences occurs perhaps in the development of new dye-stuffs. This has obvious applications in the production of new systems of colour kinematography, and I fully expect to find that the new processes of which we have recently heard will be only the first of a number of systems fundamentally similar, but differing in chemical detail.

Electronics and Progress

Yet another science which owes much to atomic physics is electronics. And here war-time conditions—notably the development of Radar—have led to truly revolutionary progress which will inevitably have its effect upon the kinema. The need for the utmost reliability of apparatus has led to the production of valves with amazingly stable properties; the need for compactness has produced valves and other components of almost minute size; since much equipment had to be battery-fed, power consumption has been much reduced by increasing efficiency; while special applications have led to the development of new types of valves, such as the Magnetron, the secret of which was for a time thought of such importance that it was not allowed to be used in 'planes flying over enemy territory. All these developments will eventually lead to the production of new types of amplifiers, simple in design and compact in construction.

Hitherto, electronics has been of interest to us principally in three directions: the various applications of the thermionic effect already discussed; the conversion of light to electricity—in other words, the production of new types of photo-cells, which are already in use, and show a considerable increase in efficiency over older types; and the conversion of electricity to light, as in the discharge tube and the cathode-ray tube (the former I learn we are not likely to see yet in the 35-mm. field, although it is being used for sub-standard projectors).

The fourth and perhaps the most striking development in electronics has been the device named for security reasons the "Black Box"—the amazing device which provides the navigator of a 'plane with an ever-changing map of the ground miles below him, possibly screened from observation by darkness or cloud. I was privileged to hear of this device when it was in the development stage, and the problems that had to be overcome must have added much to our store of knowledge concerning the behaviour of ultra-short waves.

Many of us within the area served by the pre-war B.B.C. television service were familiar with the phenomenon of the reflection of television waves by tall buildings. This marvellous new device is simply a scientific application of this principle, electro-magnetic waves a few centimetres in length being directed towards the ground, with a scanning movement, and their reflections, strong when reflected from steel-framed buildings, and weakest from water, were picked up, and reproduced by television principles on the screen of a cathode-ray tube in the 'plane.

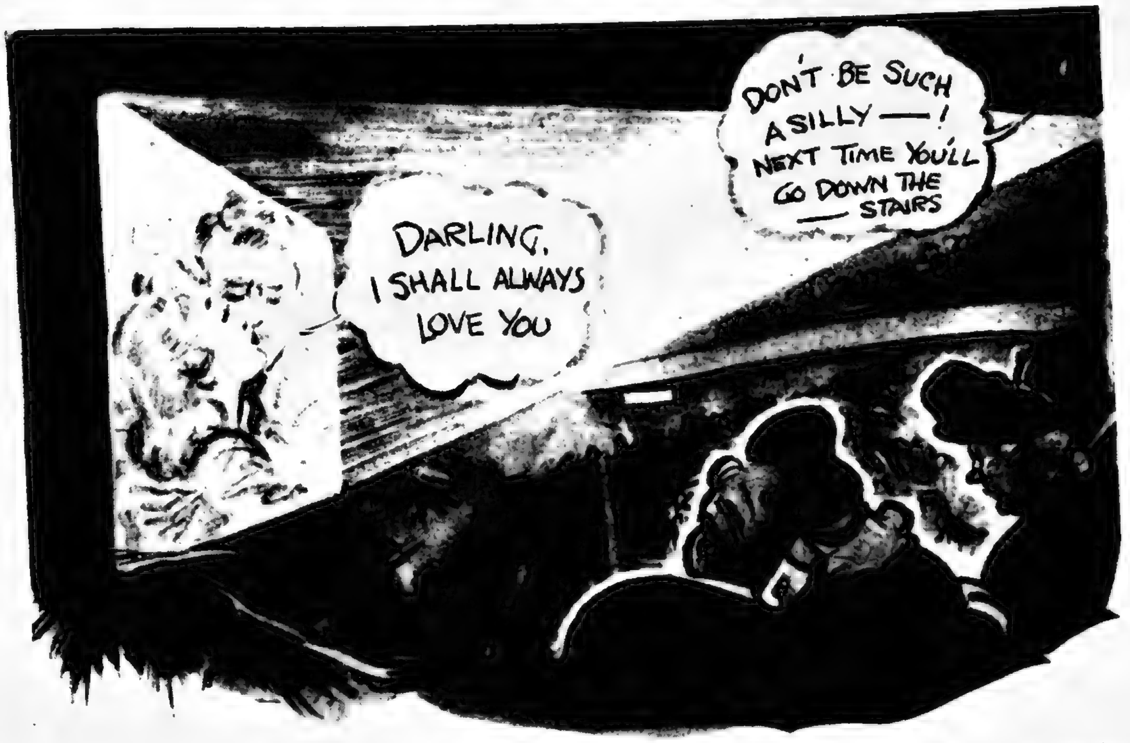
The use of centimetre waves was necessary for this device, and the same waves can, of course, be used for directional television. These advances in electronics will, undoubtedly, have their chief value in the perfecting of television. True, we are told that the B.B.C. is to commence transmissions next year on the same standards as pre-war; but technicians regard this as only a temporary measure, and envisage a time not many years distant when large-screen television pictures will be of nearly as good quality as a film picture. Colour is a natural development in television.

Frequency-Modulation

An alternative method of transmission in which big strides have been made in America is frequency-modulation, in which light and shade (or in sound, loud and soft) are pro-

Continued on page xxi.

A TWO-WAY SPEAKER SYSTEM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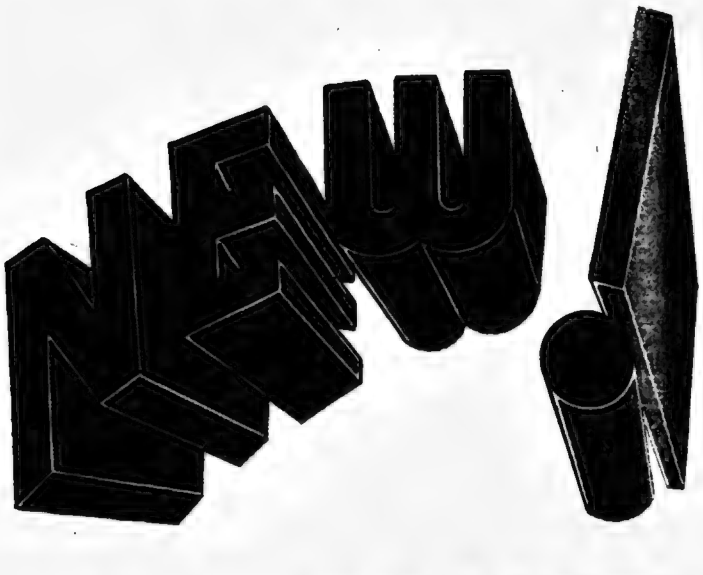

Experience gained from war-time developments is now being turned to the cinema arc rectifier. Particulars of a revolutionary advance in design and performance of Nevelin rectifiers for projector arc power supply will shortly be released.

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LENGTHENING FILM LIFE

Results of Differing Pitches on Films and Sprockets

SHORTAGE of film stock in America as elsewhere has set technicians enquiring how the life of a film copy can be lengthened, the survey having been approached on its engineering, raw stock and operative sides. A paper presented to a Technical Conference of the Society of Motion Picture engineers by R. H. Talbot, of the Eastman Kodak company, created great interest and a fair amount of discussion at its presentation.

The lecturer began with an examination of the relationship between pitch of sprockets, pitch of film and film wear. If motion picture film were as dimensionally stable as steel, he declared, there would be no problem of the relative pitches of film perforations and sprocket teeth; the two pitches would be always equal, and consequently several sprocket teeth would be in contact with the edges of the perforations at the same time. Actually, the pitch of the film perforations is changing more or less continually, owing to the loss of volatile materials and to the dimensional changes which accompany variations in the moisture content of the film.

The Manufacturer's Problem

This presents a problem to the manufacurer of the projector. He may make the itch of the teeth such that there will be lmost perfect mesh between film and procket when the film is freshly processed, nd less and less close mesh as the film hrinks On the other hand, he may make he pitch of the teeth such that there will be loser and closer mesh as the film ages. Or e may choose a compromise pitch so that he film fits the sprocket best after the film as shrunk a portion of the total amount.

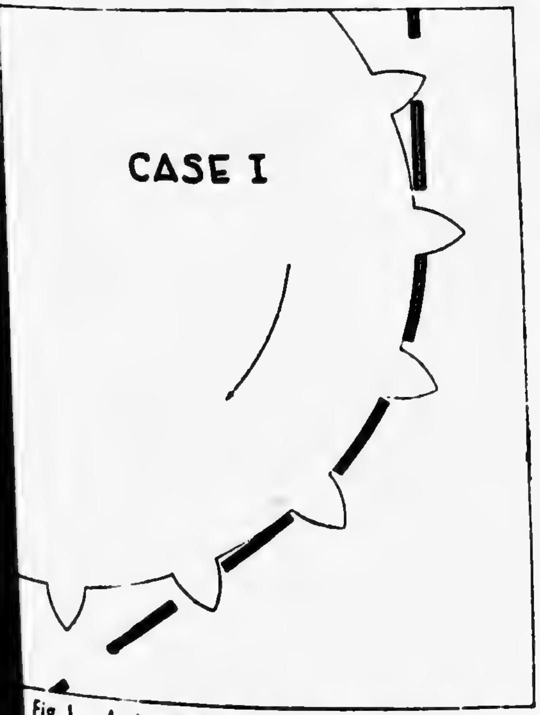

Fig. 1.—Action of film on a sprocket when the pitch of the film perforations is greater than the pitch of the sprocket teeth

In order to illustrate the manner in which ear is caused upon the film as a result of ese differences of mesh, the lecturer exhited two types of meshing showing what ppens (a) when the pitch of the perforaons is greater than the pitch of the sprocket eth, and (b) vice-versa.

he Driving Tooth

These are illustrated here. The first drawg which shows what happens when the perforation pitch is greater than the sprocket pitch depicts the entering tooth striking the edge of the perforation and shifting the film forward, the film travelling faster than the surface of the sprocket. This wedging-on of the film on the sprocket teeth produces a severe strain on the perforations and eventually leads to their being torn.

The second drawing shows the action of a film on a sprocket when the pitch of the film is less than that of the sprocket. Here, the tooth that is about to leave the film does the driving, and the entering tooth enters the sprocket-hole without touching the edge of the perforation. Theoretically, this condition should, in the lecturer's opinion, cause less wear on the film than the previous example: actually, however, experiments have shown that in general it is better to have the pitch of the film less than that of the sprocket rather than greater than that of the sprocket which is the case to-day.

Wear on Sprocket

Tests were made a few years ago to discover whether film damage was less with slightly differing sprockets and a general agreement was reached that a 0.945 in. sprocket produced better results than the normal 0.935 in., but no change was made by the projector manufacturers as they were concerned over the possibility of increased wear on the sprockets. It is noted that as early as 1933 Ernemann sprockets measured 0.9452 in. in diameter, and those of Kalee 0.941 in.

Mr. Talbot produced illustrations to show the effect of wear on sprockets of 0.943 in. and 0.935 in. dimension, the latter showing more wear than the larger ones. The wear on the larger diameter sprocket is predominantly at the base, being slightly and not sharply defined, with no evidence of a hook. The wear on the corresponding 0.935 sprocket shows the film to have cut deep grooves into the face of the sprocket, varying in depth and in the distance from the base.

The reason for the greater wear on the 0.935 sprocket is accounted for by the additional force necessary to thrust the film ahead of the rotational speed of the sprocket. This also means greater wear on the film itself. When the pitches of film and sprocket are equal, there is decreased wear on both film and sprocket due to the driving force being spread over two or even three teeth.

Transverse Pitch Differences

The difference in pitch between sprocket tooth and film seen transversely is not so serious, but the tendency when the pitch of the film is too large is for the film to ride to the side of the tooth, but it is estimated that double the number of projections are obtainable from a film which is correctly aligned compared with one that is only slightly misaligned.

Gate Tension

Mr. Talbot's paper also dealt with the problem of gate tension and film breakdown. Where tension was as high as 30 oz. only one tenth of the passages through the projector were possible that were made when the tension was only 8 oz. These are extremes, the general run of tensions ranging from 20 to 10 oz.

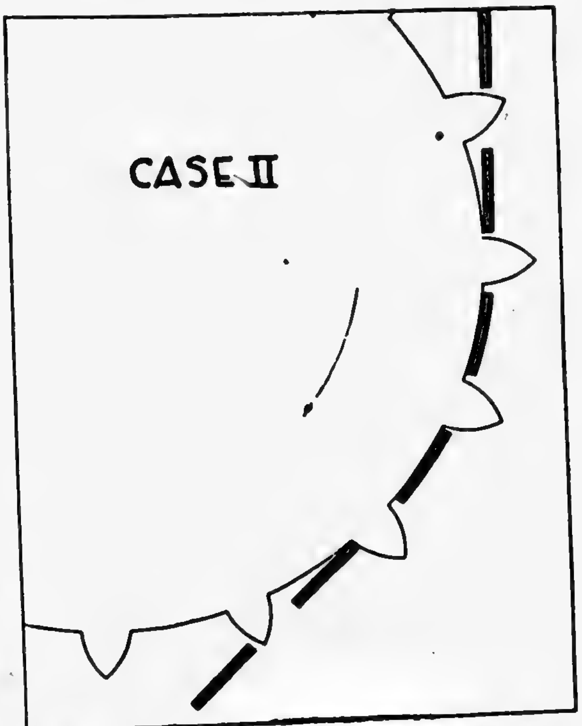

Fig. 2.—Action of film on a sprocket when the pitch of the film perforations is less than the pitch of the sprocket teeth

The general conclusions drawn from Mr. Talbot's paper may be said to be that a film will run as many times as we wish it to run if all the conditions of good running are kept to the fore. "If," Mr. Talbot concluded, "the pitch of the present intermittent sprocket is altered to avoid tearing action of the sprocket teeth against the film perforations, and questions of alignment and tension can be solved with the aid of the projectionist, most films are capable of delivering many times the number of projections they wil' ever be called upon to make.

A representative of the International Projector Corporation who was present, said that his company had introduced 0.945 sprockets, but these had to be withdrawn owing to noise set up from a slight undercut of the pull-down-tooth. To this criticism Mr. Talbot said that if these sprockets were in use for a year and gave double the life of a film it would pay exchanges to replace sprockets rather than buy new film.

DROITWICH SPA INSTALLATION OF G.-B. KALEE DUOSONIC

One of the latest kinemas to instal G.-B.-Kalee Duosonic sound equipment—a product of British Acoustic Films, Ltd.—is the New Salters' Hall, Droitwich Spa.

Commenting upon the installation, Coun. Gilbert Dowell (director) remarked: Good film stories and good acting are not the "be-all and end-all." The film has got to be shown on the screen perfectly, without flicker or fuss, without distortion or distraction. It has got to be "heard" perfectly; words and music must be reproduced in volume and tone suited to the requirements of the kinema in which it is to be shown. Sight and sound must reach unimpaired every part of the auditorium.

Unless you have these essentials, the best story and the best acting are of no avail.

That is one of the reasons which has prompted the installation of this new sound and amplifying equipment.

B.o.T. FILM SECTION
Change of Address

The address of the Import Licensing Department and Film Section of the Board of Trade is now 189, Regent Street, London, W.1. Tel.: Regent 4090. The Film Section was formerly at 1-6, Tavistock Square, W.C.1.

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16-mm. RELEASE PRINTS FROM 35-mm. ORIGINALS

Adjusting Sound by Frequency Cut-off

AMID all the controversy which has arisen regarding the extended use of 16-mm. film for public entertainment, very little has been said about the difference between the pictorial and sound standards of this small gauge and the commercial 35-mm. standard picture.

Generally speaking, the pictorial quality of 16-mm. leaves nothing to be desired, only in its largest magnifications is there a consciousness of a lower standard of screen picture. On the sound side there has been a notable advance in the quality of both dialogue and music from the pre-war quality, but in spite of this there are many who have keen ears who find something lacking in this direction.

Assessing Quality

A committee appointed by the United States Academy of Motion Picture Arts and Sciences has recently published a preliminary report on re-recording methods for 16-mm. release of 35-mm. pictures. Its first assignment was to investigate the procedures in use in making 16-mm. prints from 35-mm. originals and to effect an improvement in 16-mm. release print quality.

To do this it had to see and listen to excerpts from a number of 16-mm. prints, and has to record that in a number of cases the quality both of picture and sound was extremely poor. Some of the dialogue, especially low-level passages, could not be understood or even heard.

Reasons for Poor Sound

Poor sound quality was attributable to three factors—(1) Inadequate reproducing equipment; (2) inadequate processing facilities; (3) a release print characteristic designed for 35-mm. release.

Under (1) the opinion is expressed that poor film motion, limited frequency response, insufficient amplifier capacity and horn systems of low efficiency inadequate for the purpose of reproducing prints with 35-mm. characteristics. A great deal of existing equipment was designed for amateur or semi-professional use with small audiences and to project prints with a comparatively narrow volume range. The use of such equipment in large auditoria has meant a high level of auditorium noise which the volume range of the projector has been too restricted to overcome.

Recording from 35-mm.

Difficulties also existed in the print production field where to begin with the general procedure was to produce a photographic dupe of the 35-mm. sound track. Thus, apart from limitations inherent in the process the 16-mm. sound track release characteristic had a comparable range and frequency. But reproducing equipment could not take advantage of this at that stage with very obvious results, so it was decided to make the 16-mm. release print fit the reproducers. This meant an apparent reduction in sound track quality as it existed on the release print, but a net improvement in the reproduced quality, the volume range being reduced and the frequency characteristic being changed.

A Variety of Tests

It was recognised that this was not an ideal way of providing sound for 16-mm. films, so the committee turned its attention to re-recording possibilities. Five test tracks were made of the theatre sound test reel as follows: (1) A 16-mm. photographic dupe; (2) a 35-mm. variable density negative re-recorded from the release print sound track and used to make a 16-mm. print by optical reduction; (3) a 35-mm. variable area negative re-recorded from the release print sound track and used to make a 16-mm. print by optical reduction; the 35-mm. release track re-recorded to a 16-mm. variable density negative, and a contact print made from it; and (5) a re-recording similar to (4) to a variable area negative.

All re-recordings were made with a reduced volume range and a restricting frequency characteristic. The low frequency cut-off was in the neighbourhood of 100 cycles, the high-frequency at about 5,500 cycles.

Recommendations

A number of listening tests were made following which recommendations were submitted to the Research Council (1) that a specially re-recorded negative be provided; (2) that the range be compressed approximately 15 db. on the basis that the present 35-mm. print volume range is approximately 35 db.; (3) that low frequency cut-off be 100 cycles and high frequency cut-off 5,000 with a reduced response below 1,000 cycles and an increased response of approximately 3 db. at 3,500 cycles; (4) that for 16-mm. variable area release re-recording be either to 35-mm. or directly to 16-mm., but that whichever is used separate sound and picture negatives be employed in making the 16-mm. release print to ensure best results; (5) that for 16-mm. variable density release re-recording be to a 35-mm. sound negative and thence to a 16-mm. print by optical reduction; (6) all re-recording to be made from regular domestic release print sound track to keep costs low.

Commenting later in the report on reproduction of 16-mm. sound films the committee remarks that quite a few projectors are being used with speakers having a low frequency resonance which masks out intelligibility.

An Improved Method

An editorial note in the *S.M.P.E. Journal* states that since the presentation of the Report equipment has become available for re-recording directly from the 35-mm. version to a 16-mm. negative, and that this promises to become the standard method, as it eliminates any irregularities which may occur during complicated processes.

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EIRE COMPLAINTS OF FILM DAMAGE

The Results of Cross-over

EIRE is having a spate of damaged films and blame is being placed both upon projectionists and renters' despatch departments.

One of the leading Irish renters stated that as far as first-run halls in Dublin were concerned the damage to films was almost negligible, as the equipment was in perfect running order. Furthermore, the greatest care was taken by exhibitors to ensure that the films were returned to the renters in good condition.

Another renter suggested that distributors should examine thoroughly every film returned to them. He believed the damage was being done by a few halls whose equipment was obsolete. By close inspection the chief offenders could be picked out and given warning.

This examination, however, could only apply to the city trade, as in these days of difficult transport in Eire, films rented to country districts were not returned to the distributors in Dublin. A "cross-over" system was in operation from town to town, and as the texture of films was guaranteed for only a hundred runs, they were bound to be in a rather sorry state by the time they arrived back in Dublin.

Inexperienced kinema operators was put forward by another renter as still another reason for damaged films. He held that more practical training facilities should be extended. The snag, and one which he hoped would be remedied, was that the technical school training for apprentice operators, for which the exhibitors paid the first year was only theoretical.

There were no projectors for apprentices tc practice on. This, of course, was almost unavoidable during the years of the war.

PEACE-TIME APPLICATIONS

Continued from page xvii

duced not by varying the amplitude of the radio valves, but by varying their frequency. This system, which enormously reduces interference and fading, may prove to be advantageous for television.

One point in all these amazing developments which I find rather depressing is that no single individual can hope to follow at all closely the progress now being made in this multiplicity of sciences. All we can hope for is to see the results when in due time they reach the stage of being commercial.

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MAINTENANCE OF ELECTRICAL EQUIPMENT

II.—Testing and Inspecting

By J. W. J. LESLIE, A.M.I.E.E.

LAST month the collection of data relating to the installation and equipment was considered and suggestions made for keeping satisfactory records. We now have to deal with a programme of testing and inspecting which will keep the wiring and apparatus in a healthy condition.

Wiring should be tested every six months in accordance with the Institution of Electrical Engineers' Regulations for the Electrical Equipment of Buildings (11th edition), Section II. Regulation 1101 of Section II stipulates a test voltage of 500 volts for medium voltage circuits which means using a 500-volt megger, but as this is an expensive instrument in many cases there will be no alternative but to use the 250-volt type. It was for the reason of expense that I suggested the latter in last month's article.

Circuit Histories

Each main circuit and sub-circuit should be tested for insulation resistance, both to earth and between poles or phases, and the instrument readings entered on a chart similar to those shown below. Such a chart permits the history of each circuit to be seen at a glance. It acts as a pointer to possible sources of trouble as a successively decreasing series of readings relating to a particular circuit will show that all is not well even though the last reading may not be below the minimum accepted figure.

Such a circuit should not be neglected, either further tests should be taken at frequent intervals or the cause of the decline traced and rectified. It is possible that further tests will show that the reading becomes stable before reaching the accepted minimum.

Although I have suggested testing every six months, discretion must be used. The installation should not be left longer than this period but the chief may decide that as a result of his routine test certain circuits require more frequent attention as in the case mentioned above.

Separate Testing

All motors, starters, dimmer switch boards, rectifiers, etc., should be disconnected before the circuits feeding them are tested and then each piece of apparatus subjected to a separate test. They are more subject to variations in weather conditions than is the wiring, and this especially applies to motors and in a lesser degree to the other equipment. Remote control wiring for push buttons, signal circuits, etc., are easy to forget when making tests, but they are important and should receive the same careful attention as the circuit wiring.

The earth continuity should be tested at the same time as the insulation resistance of the cables and all earth wires and their connections closely examined.

Lighting Fittings

Once a year all decorative lighting fittings and plain pendants should be examined. Lampholders and flexible cables are the usual sources of trouble and in the case of decorative fittings the fine fittings wire used in the internal wiring is an additional cause. The megger tests will expose any positive faults, but hardening of the rubber insulation may occur and not be apparent in the test. This may only be disclosed on inspection. Once the rubber begins to go hard the cable should be replaced as the rubber will eventually become brittle and fall away from the wire. This is very common in the case of decorative fittings owing to the lack of ventilation in the fitting.

External showcases and canopy lighting fittings require more frequent attention, especially during the winter months and should be made an exception from the above, an inspection every three months is advisable where outside lighting is concerned.

Flexible connections to apparatus such as ticket machines and refrigerators can be attended to when the apparatus itself is inspected which should be at least once a year.

Switch and Contactor Gear

All switchgear, contactor gear, motor starters, and fuse boards should be inspected once a month, both mechanically and electrically. Contacts should be watched for signs of overheating as this can rapidly cause trouble. Switch mechanisms, especially the springs, have a habit of suddenly failing and their failure can only be prevented by drastic replacement once there is a sign of wear or weakness. One cause of trouble, very often overlooked, is the slackening of the cable ends in connector blocks. I have yet to discover a general reason for this. It may be due to vibration and certainly is occasionally, but it is a frequent defect and one for which it is necessary to keep a watch.

A.C. Motors

Modern A.C. motors require little attention. The squirrel cage type will almost run indefinitely provided it is lubricated and bearing trouble does not develop. Slip-ring motors, by virtue of their brush gear should be inspected every three months for brush wear and tension of springs. Some large motors may be found to have ring lubrication. Where this is the case the oil level should be tested every week and the windings looked at to make sure that oil is not being thrown on to them as this will cause rapid deterioration of the insulation. Dust accumulation can seriously affect heat dissipation, and therefore every year the end shields should be removed and the dust blown out by means of a hand blower.

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Secondary Lighting Supply

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plates and the shedding of active materia
In both these instances it is as well to ca
in the maker for advice as it usually mea
new plates. It is sound practice to arrang
for the maker to clean and overhaul t
battery thoroughly every twelve months.

It is hoped that these suggestions are suffi-
cient to enable a chief projectionist to plan
maintenance programme to suit his individu
case. I have deliberately ref ned from
going into particular details as I that t
final plan must depend on too ma variables.

Keeping Up Spares

Before closing there is a subj so close
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NOTE.—*On page xxxi will be fo a rec*
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tion for that inaccurately set out page
of last month's IDEAL KINEMA.

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Weather Conditions						
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Chart for Insulation Resistance Tests

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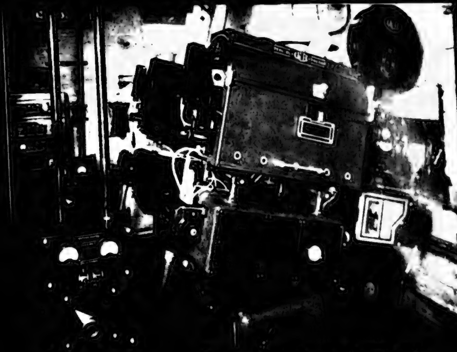
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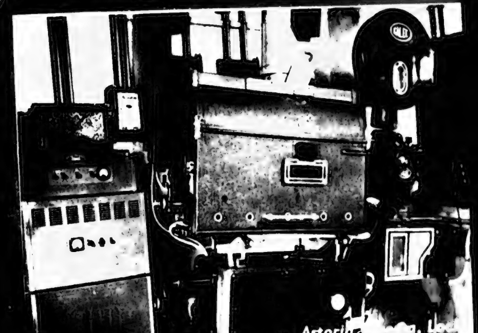
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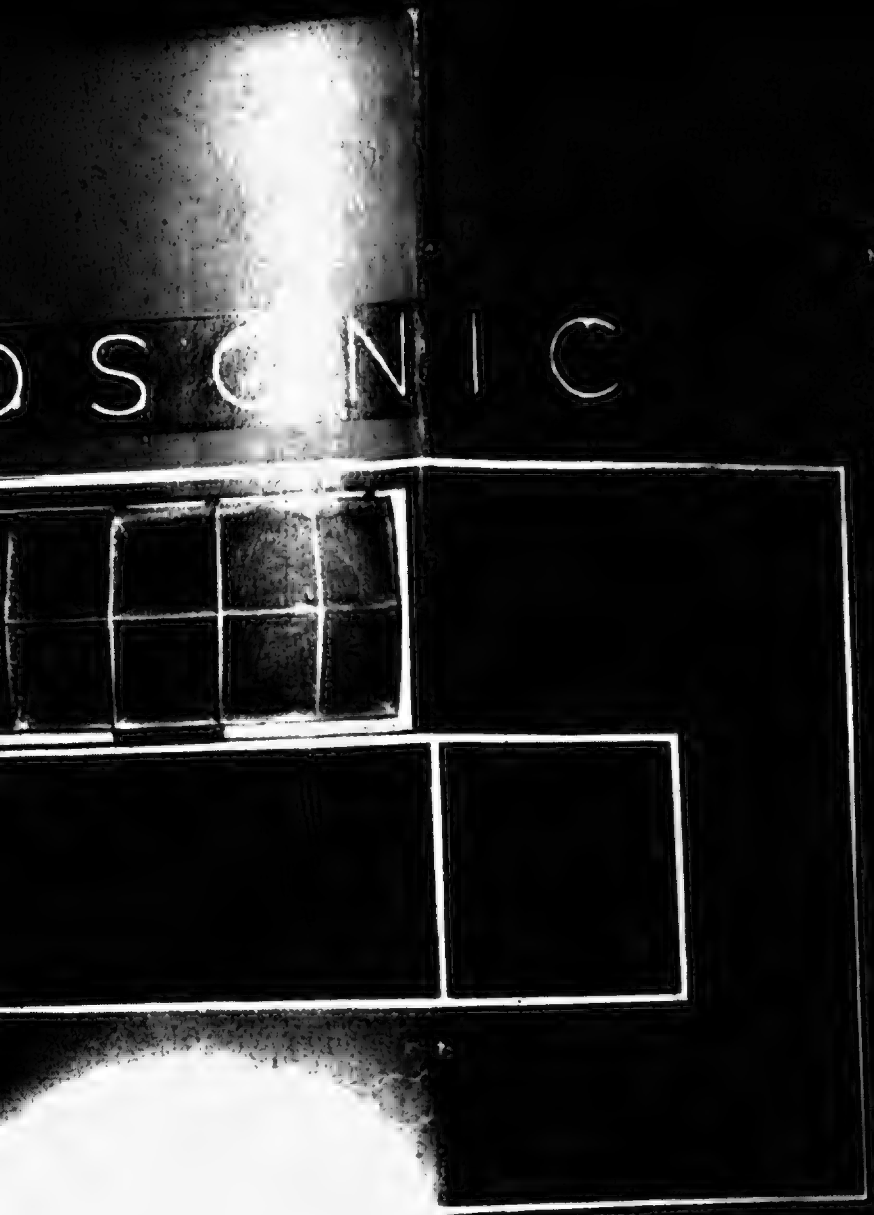

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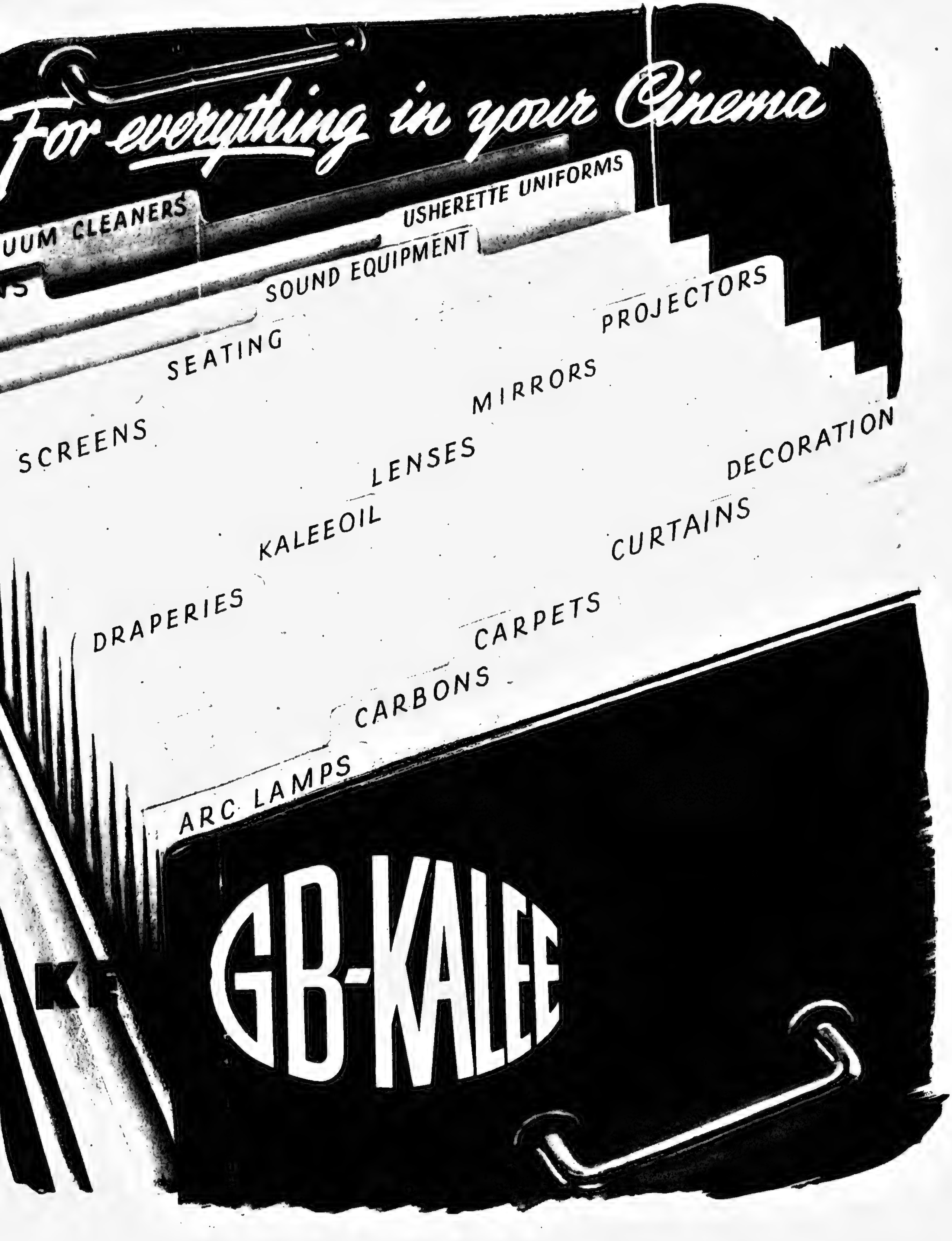
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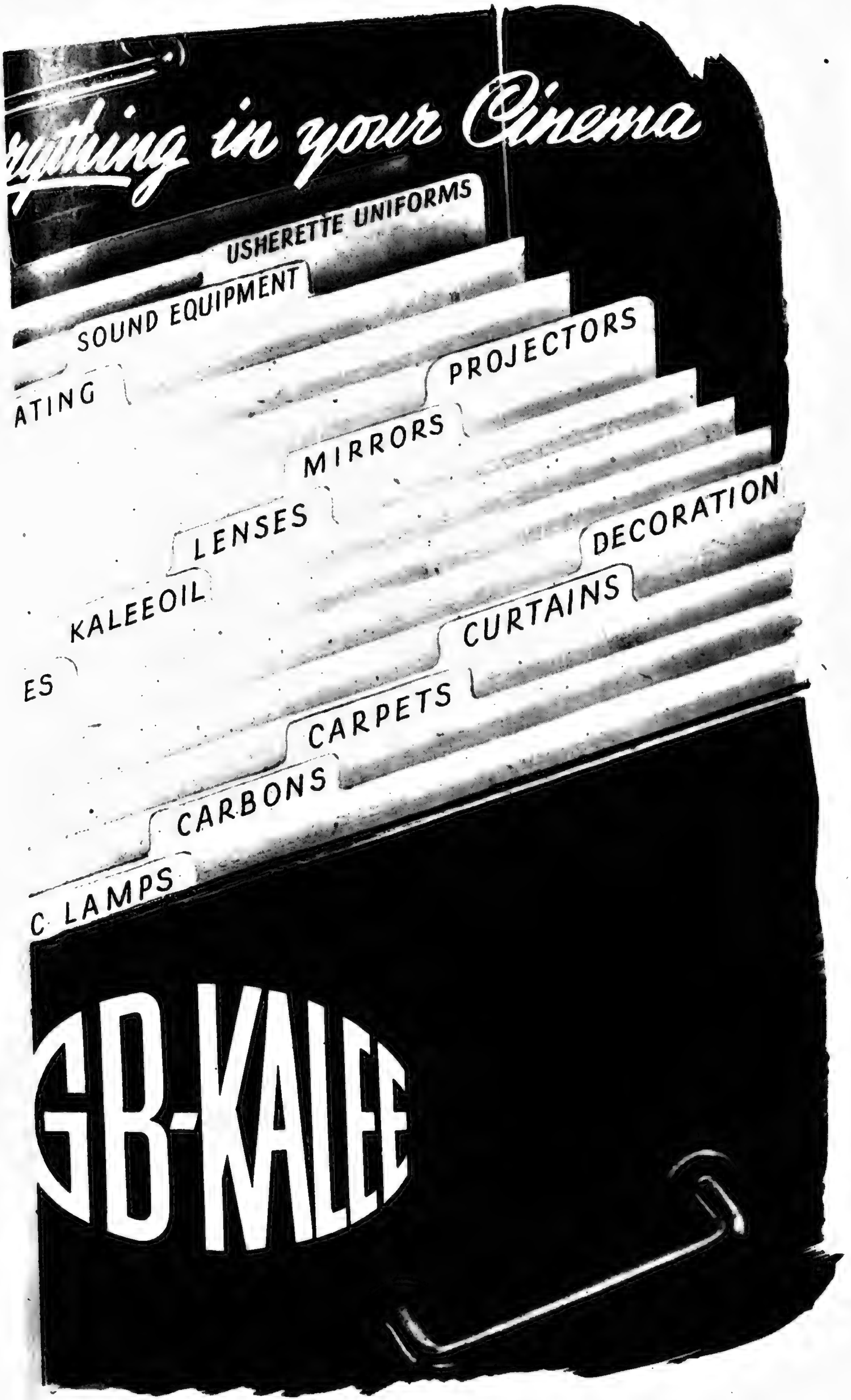
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ROTARY ELECTRICAL APPARATUS

IV.—Care of Collectors

By FRANCIS G. W. TREE, A.M.I.E.E., F.R.S.A.

THE effect of air in contact with metal is one of oxidisation, and this generally appears as a colouration (or discolouration), like a purplish "bloom" on rotary surfaces. This is not the "skin" which is associated with rotary surface and brush operation, and far from being a protection, it is initial evidence of deterioration.

The extent of this oxidation depends upon the air, *e.g.*, humidity and presence of foreign matter, but, when the rotary surface is run under its brushes this "bloom" is removed by friction and heating. It is, therefore, that the "bloom" occurs while a surface is stationary and its formation is lessened by the existence of a proper "skin" on the surface. In itself, the "skin" is a combined effect of friction, brush material, heat, and electrical action, and it functions as a protective coating.

The "skin" minimises friction and copper-picking, besides reducing the transference of brush material to the metal surface. However, it should not be thought that a glass-like polish on the surface is desirable. Such a highly-polished surface may occur in certain cases, causing the brushes to *glide* over the surface—almost without touching it. The outcome of this condition is reduced inter surface contact and increased contact resistance. A surface of this description requires analysis of its cause, and it should be suitably treated. In such a case, the brushes should be removed and the surface should be "broken" by carborundum, with appropriate running treatment afterwards. The latter treatment is the same as when a rotary surface has been ground for any other reason, and it constitutes (1) running the machine on no-load for a brief period, (2) then on light load, (3) stopping the machine for cleaning of brushes and the surface, and (4) normal operation.

Should the glass-like surface recur after this treatment it is reasonable to suspect a faulty surface material, but, in general cases, such a high polish is not due to defective material.

Mica Cutting

On commutating machines (D.C. and A.C.) the insulation between segments requires periodic attention. Various authorities differ in respect of having inter-segment mica flush or recessed, and it would serve no useful purpose to argue the matter herein. But, it is worth while to point out what appears to be logical justification for recessing the micas on all commutators, irrespective of rotary surface, size and speed. Brush friction alone might be sufficient to keep micas flush and give uniform wear of both the insulation and the metal surface, but the problem of electrolytic action has to be considered.

Mica is less affected by this electrical action; the metal of the rotary surface is picked from either side (or both sides) of the mica, and the insulation is left standing "proud" above the metal. Mica protruding above the metal surface causes considerable brush-chatter, and where there is chatter on a machine—as in human life—there is trouble.

Undercutting of micas can be a laborious task, if one has to do it by hand, and this inclines some persons to make deep cuts of it, while they are at it. But the deeper the cut, the greater the space for brush dust to occupy, and accumulated brush material tends to result in inter-segment short-circuits, with accompanying firework displays. Mica should not be undercut deeper than its width, and it should be cut squarely between segments. Various kinds of mica cutters are procurable to lighten the task, but a hack-saw blade in skilled hands can make a fine job of recessing. Careless undercutting can do much damage to the segments, and the after-effects of rough cutting may take a long time to eliminate.

Lubrication

As pointed out in Part 3 of this series, a little suitable lubrication may serve to remove noise caused by brush chatter or friction, but any form of lubricant tends to get between the segments and mix with brush-dust into a form of gummy substance more or less conductive.

Thus, unless a lubricant can be applied with discretion, it is far better not to lubricate a rotary surface by other than the lubricating property of the brush material. According to the nature of the material, a brush may have little or much lubricating property, and a brush of the graphitic class is very lubricating in its normal action. This is not intended to imply that a lubricating class of brush can be wisely used on any and every machine. A change in brush grade on a machine may start a lot of trouble, and it is not wise to alter the grade unless analysis of condition reveals a change as desirable.

Brush Bedding

To enable a brush to make contact over its entire face it is best to bed it while it is in position on the surface. A piece of carborundum paper should be inserted (rough side to the brush), between the brush face and the rotary surface, and the paper should be moved backwards and forwards around the curved surface. It is important that the paper follow the arc of contact, otherwise the bedding will not be true and correct. When the bedding has been completed the brushes, boxes, and rotary surface should be thoroughly cleaned before the machine is run, otherwise a firework display is likely and will cause rotary surface damage.

Segment Metal

Some segments of commutators have a tendency to burr-over; this lowers the strength between the segments, besides affecting the time period of commutation. This usually causes sparking and the consequent fusion of metal results in inter-segment short-circuit. Burring of segment edges may occur during the grinding of a rotary surface, but, whatever the cause, the same remedy is applicable. The burrs can be easily removed by using a tool to chamfer the edges of the segments, and if the edges of each segment are chamfered slightly before burring occurs, there is considerably less likelihood of burring. Any roughness on the surface of slip-rings or commutators tends to deface the brushes passing over it, and normal operation will not remove the rough parts. In technical literature one reads of a healthy rotary surface acquiring a "straw-brown skin," and this is quoted as evidence of proper conditions.

This is, of course, quite true so long as the "skin" is uniform and not marred by the existence of more or less minute "blobs" of metal. Sparking tends to create "blobs" of metal on the rotary surface, and these, in turn, cause more vicious sparking. According to their proportions, it may be possible to remove the blobs by suitably applied carborundum paper, or it may be necessary to have the surface stoned. The latter process is one in which a carborundum block or stone is applied to the surface, whereas grinding of the surface is done by means of a cutter.

A Deceptive Surface

After a rotary surface has been stoned or ground, the surface is very bright and may appear to be ready for surface. But a close inspection reveals that the surface is raw and rough, while its bright colour is characteristic of the surface metal. Brushes passing over such a surface experience considerably more friction than when on a properly skinned surface, and the raw metal enables considerably more electrolytic action to occur. Thus, before such a surface is subjected to normal running conditions it is expedient to develop the required "skin" as previously described.

The matter of giving proper attention to brush, brush-gear, and rotary collectors is important, but its importance should not detract from the need to give adequate care to other conditions. In this respect, some of the general troubles on machines will be described in Part 5, under the title of "Heating Troubles."

A FILM REEL MARKER

Invented by Projectionist

A clever little gadget invented by a practical projectionist has been put upon the American market. It is a simple, practical and inexpensive method of eliminating all uncertainty and confusion in removing reels from the film cabinet.

Placing the wrong reel in the machine is the bug-a-boo of every projectionist.

The Swan Automatic Film Cabinet Marker eliminates all uncertainty for it is a permanent fixture attached to the door of the film cabinet and is fitted with a numbered card, indicating the number of the reel in that particular slot. The marker is so constructed that it may be turned downwards when a particular reel is to be eliminated for certain runs and returned to place whenever desired.

LOG SHEET FOR MOTORS AND STARTERS

(See page xvii October "Ideal Kinema")

MOTOR .... Location ....
Duty .... Maker's No. ....
Maker .... Volts .... Type ....
H.P. .... Phase .... R.P.M. .... Starting Current ....
F.L. Current .... Drawing Nos. ....
Date Installed ....

STARTER. Maker ....
Type .... Date Installed ....
Maker's No. ....
Drawing Nos. ....

NOTES.

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ELECTRONICS IN THE KINEMA

II—Photoelectric Emission from Metals

THE following is the substance of a lecture given to the Theatre Division of the British Kinematograph Society on Sunday, October 21, 1945, by Geoffrey Parr (Editor, " Electronic Engineering "). Reference should also be made to last month's IDEAL KINEMA, page xvi, wherein Mr. Parr's first lecture was summarised.

PHOTOELECTRICITY, or the emission of electrons from metals by the action of light, was known many years before an explanation of the effect was found. In 1905 Einstein put forward a theory to account for the experimental results obtained, basing it on the assumption that light energy is emitted or absorbed in " pockets " or quanta, in a similar manner to the emission of energy from atoms. This quantum theory has been previously put forward by Planck, and he showed that the energy radiated was proportional to the frequency or wavelength of the radiation multiplied by a constant, termed Planck's constant.

On similar lines, the energy available in the light quantum is equal to the frequency f multiplied by h, Planck's constant, and when this becomes converted into electron energy we can equate thus:

$h.f. = v.e$ where v is the electron velocity and e the charge of the electron.

These terms are all known, and v, the velocity, can be written as $v = \frac{12336}{\lambda}$ where λ is the wavelength of the light.

Now, for an electron to leave the metal, v must be equal to or greater than the work function, as explained in Part I, and hence the work function determines the longest wavelength of light which will produce photoelectric emission from a metal, and no metal having a work function greater than 3 will emit electrons under the action of visible light.

The only metals with W.F.s less than this figure are the so-called alkali metals:

Lithium	2.2	Caesium	1.7
Sodium	2.0	Magnesium	2.4
Potassium	1.8	Calcium	2.3
Rubidium	1.8	Strontium	2.0

In their pure form, the electron yield from these metals is not high, as much as 100,000 light quanta being required to liberate one electron, but if these are based with a metal oxide, such as silver oxide, the yield is increased 500 fold.

It is probable that the presence of the silver and oxygen atoms lower the work function of the alkali metal by polarising its atoms.

The nature of the emitting material determines the colour (or wavelength) of the light to which the cell gives maximum response—typical curves are shown in the figure.

Cell Construction

The emitting metal is coated on a flat plate which acts as a cathode, a wire ring being mounted in front of it to act as an anode. The bulb is either evacuated or filled with inert gas at very low pressure—the so-called gas-filled cell. The presence of this gas produces positive ions, and these increase the available current. The risk of cathode damage from bombardment is greater than in the case of gas-filled hot cathode tubes, and the maximum rated anode voltage should never be exceeded.

The current available from a photoelectric emitter is small—not more than 40 microamperes from a caesium cathode. With a very strong light the emission is increased, but the surface of the emitter is quickly damaged.

This small current means that the cell must be connected in series with a high resistance in order that the maximum voltage may be developed across the grid circuit of the amplifier.

There are two other types of photoelectric cell, but these are not used in kinema projection owing to their disadvantages.

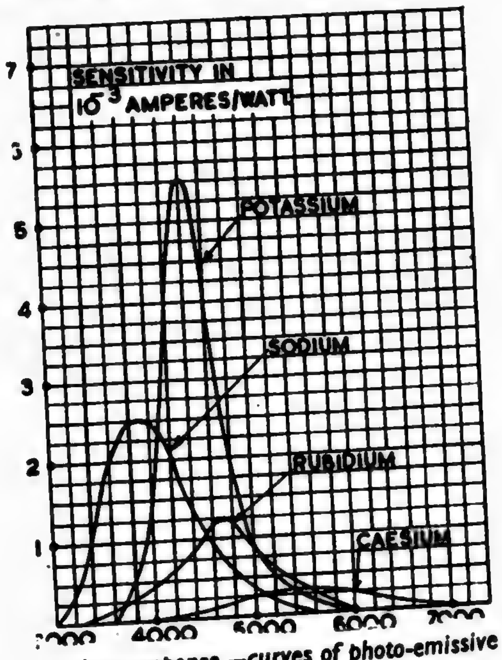
In one, the " photo-conductive " cell, the resistance of a thin film of selenium is caused to vary by the action of light and the current flowing is thus altered to correspond. While useful for certain circuits, such as relay operation, the time-lag at high audio frequencies limits its use.

The second type of cell, the photo-voltaic, gives an electron emission from the surface of a thin layer of selenium deposited on metal. With a large area of active surface several milliamperes of current can be obtained from this cell, and they can be used to operate relays direct without the inconvenience of an additional battery. The low resistance of the cell makes it unsuitable for valve amplification.

Electron Multipliers

We have already seen that the impact of an electron arriving with sufficient energy at the surface of a metal can dislodge one or more electrons from the surface atoms.

These are termed " secondary " electrons to distinguish them from the primary electrons which gave rise to them. It is possible to use these secondary electrons to multiply the emission from the original cathode by diverting them to a second anode and producing more secondaries by impact, and so on. If we imagine a series of electrodes, each one producing five electrons for each primary impact, the total electron multiplication will be five raised to as many powers as the number of extra electrodes. For ten total electrodes the multiplication will be 5^9 or 1,950,000 approx.



Colour response—curves of photo-emissive materials

In the Zworykin electron multiplier the electrons are attracted by a succession of anodes and guided from one to the other by an external magnetic field surrounding the tube. The final current from the collector at the end of the tube is sufficient to operate a loudspeaker direct, thus saving the bulk of the conventional amplifier equipment.

Thermionic Valves

The most important electronic device, the thermionic valve, has been left till last in this discussion, and time permits only a general survey of the principal types with their chief characteristics.

The original Fleming valve—the diode—invented by Sir Ambrose Fleming in 1904, was speedily improved by the addition of an extra electrode—the grid—between the cathode and anode.

This improvement was made by Lee de Forest in 1907, and the importance of the addition lies in the fact that it is possible to control the flow of the main electron current to the anode by an independent circuit, and power amplification becomes possible by variation in the potential applied to the grid.

Although the grid circuit can be considered independent of the anode circuit at low frequencies, there is a permanent capacity between the electrodes due to their spacing in the valve and the effect of this capacity becomes appreciable at radio frequencies. Variations in anode current are thus conducted directly back to the grid circuit through the inter-electrode capacity, and besides reducing the efficiency of the valve as an amplifier, this coupling leads to self-oscillation.

To overcome this defect, Hull invented the so-called screen-grid valve, or tetrode, in which a second grid at a fixed potential was interposed between the anode and the control grid. This reduced the effect of the inter-electrode capacity and at the same time improved the characteristics of the valve in a remarkable way.

The presence of the screen reduces the field from the anode at the cathode, and replaces it by a fixed field, that of the screen.

As a result, the anode voltage requires a much wider variation to produce an appreciable change in anode current. The controlling effect of the grid is unchanged, however, and the net result is to increase the amplification factor considerably. The internal resistance of the valve is, of course, increased at the same time.

An important point in the performance of the valve is that no electrons are collected by the anode until its voltage exceeds that of the screen, and this gives rise to a curious " kink " in the anode-current-anode-volts characteristic.

A second point is that any secondary electrons emitted from the anode will be attracted to the screen and reduce the effective anode current. To prevent this, a third electrode can be interposed between the anode and the screen and given a negative potential sufficient to repel the secondaries back to the anode.

This converts the tetrode into a pentode, which is the most satisfactory form of valve for high amplification.

More recently it has been shown that it is possible to imitate the action of the negatively charged grid by sending the electrons in a well-defined series of beams through the grid and screen. The space charge created by this dense beam of electrons is sufficient to prevent the escape of secondaries, provided that the anode-screen distance is carefully calculated.

Parasitic Noise

In conclusion, there are two phenomena in thermionic emission which have an important effect on the behaviour of valves in amplifiers. These are the ***shot effect***, and the ***flicker effect***.

The shot effect is so-called because the emission of electrons from the cathode is not in a smooth stream but rather in the nature of a discharge of small shot towards the anode.

This gives rise to slight irregularities in the flow of anode current, which, when magnified, causes a rushing sound to be heard in the loudspeaker. It is obvious that this noise cannot be prevented altogether, but its effect can be reduced by having ample emission from

Continued on page xxxv

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ELECTRONICS IN THE KINEMA

Continued from page xxxiii

the cathode. The space charge tends to smooth out the minor variations in current.

The flicker effect is caused by variations in the emission over the length of the cathode (flickering of the emission) and it is usually greater in magnitude than the shot effect.

Although research in the improvement of emitting surfaces will no doubt lessen the effect of flicker noise, it is at present one of the limiting factors in high gain amplifier design.

In the discussion which followed Mr. Parr's paper, Mr. DUDENOFF asked: "Can the author give us any information concerning the fatigue noticed in barrier-layer cells and the subsequent revival after a period of rest?"

The AUTHOR: "I am sorry that I am not very familiar with the performance of barrier-layer cells, but I understand that at least one manufacturer claims that this fatigue can be reduced by improved manufacturing technique. The life test curves of typical selenium cells show that, after an initial variation of 1,200 hours, they settle down to a steady output, and I presume that this fatigue lessens as life goes on.

One of the troubles in selenium cell circuits is due to the bad contact between the metal coating on the surface of the disc and the holder, and it may be that some of the effects are due to change in contact resistance.

Mr. HASTINGS-HODGKINS: "The author mentions additional suppressor plates in the beam tetrode. I understand that the 6L6 or similar valve is connected to the cathode. What is their exact function?"

The AUTHOR: "These are virtually deflector plates and are sometimes referred to as beam-forming plates. When mounted outside the grids they tend to stop the beam from spreading sideways and also serve to prevent any stray secondaries from reaching the grid round the side."

Mr. STAPLEFORD: "Can Mr. Parr give us a brief description of the Magnetron?"

The AUTHOR: "The Magnetron is essentially a valve in which the electronic control is by means of a magnetic field rather than an electrostatic field. The valve consists of a filament wound by an anode, with a coil wound round the outside of the bulb to produce a magnetic field parallel to the filament. The effect of the field is to curve the path of the electrons, and if the field is sufficiently strong they will return to the filament without actually touching the anode. The principal use of the Magnetron is in the generation of very high frequencies—over 500 m/cs."

Mr. TI MMER: "Can the author explain what is meant by a phase-inverter valve?"

The AUTHOR: "The phase inverter is not a particular type of valve but rather a particular type of circuit. In driving a pair of push-pull valves from a single valve we must provide an input signal for one of the push-pull valves of the opposite phase to the input signal to the other push-pull valve. This signal is produced by a phase-inverting valve, which is fed from part of the output of the original single valve.

It is a little difficult to explain this without a complete circuit diagram, but I can excuse myself by saying that I am only concerned with valves and not with circuits! As a matter of interest, I may say that the original phase-inverting circuit is, I believe, a patent by Carpent[illegible], although it has been copied in many forms."

A VISITOR: "If the caesium cell is more sensitive to the blue end of the spectrum, why is a filament lamp used as an exciter? Would it not be better to use a blue lamp?"

The AUTHOR: "The response curve certainly shows that there is greater response at the blue end and according to this, a lamp of the mercury-vapour type should give better results. On the other hand, there will be a loss in the red and yellow end of the spectrum and it may be that the overall improvement

Continued at foot of column 2

in efficiency is not as great as one would expect."

Several members expressed the opinion that the trouble and expense of a mercury-vapour lamp would be the objection to its use.

Mr. STAPLEFORD: "It is of advantage to have a cell for photometric work with a response curve approximately the same as the human eye. Can the author say whether such a cell has been developed?

The AUTHOR: "I understand that in the case of photo-emissive cells, the response can be made very similar to that of the eye by using specially designed filters. In the case of selenium cells, I believe that an almost identical response to the human eye has been obtained without the use of extra filters, and, of course, for photometric work the selenium cell is usually preferred."

Additional Note by the Author:

A number of points on the performance of selenium cells are given in two interesting papers by Dr. Veszi in *Electronic Engineering* for October, 1941, and May, 1943. The latter issue also contains some response curves of typical cells and filters.

TAKE HEED, PROJECTIONIST!

Join Ranks and Promote Friendliness

By A. BUCKLEY

SOME months ago I had the pleasure of giving particulars of a suggested scheme for the ultimate betterment of British projectionists. Here are some further suggestions which I hope may convince readers that the days gone by were really "bad old days" for many, and that there is a good future for projectionists—but only if they, collectively, want it to be good.

Unity the First Need

One essential thing necessary for the success of any comprehensive scheme, in my opinion, is 100 per cent. membership of a single union; for it can be shown that where two bodies endeavour to cater for one trade or profession nothing but unrest and chaos follows. Projectionists should, therefore, resolve not to waste time in useless procedure or pointless criticism, but rather to give full, unfailing support to whatever scheme is adopted. They should also do everything within their power to assist in the launching of it and not let one another down.

Inefficient and unqualified projectionists should look to their laurels for, as sure as the sun rises and sets, their days are numbered—and quite rightly, too. Keen men who are really interested in the profession should not be unduly worried, for courses—practical and theoretical—can be both thorough and easy to understand. But projectionists as a body would be wise to note that the immediate future may offer them their first chance of a "place in the sun." There is little doubt that now is the time to prepare—there may not be another such favourable period.

Hygiene and Space

In normal times the organisation of such a project in many other countries would probably be much easier than here. That does not infer that this is a bad country, but rather that we are—as a nation of individualists—difficult to organise; we do not follow blindly.

Projection work in a percentage of kinemas has meant for many years long hours, cramped projection rooms, unhealthy atmospheres, bad installations, inefficient equipment and often low remuneration. This can be stopped for good as soon as all men are united and in a position to ask for proper working conditions, hygienic projection rooms of liberal size and adequate equipment. It is merely a matter of time before all projection rooms will have to be the right size for the job. Many, many kinemas—hopelessly out of date and inefficient—will go the way they should and new modern places will arise.

Cultivate Friendliness

However, much can be done by close and friendly co-operation between all projectionists; there should be no marked difference—apart from degree of responsibility—between the man in charge of a modern super kinema and the small-town kinema chief. Their common object in life should be to get top efficiency out of the equipment provided and to work untiringly for the steady improvement in status of all projectionists.

Projectionists would be extremely wise to associate more with one another. The pooling of knowledge and discussion of mutual difficulties with neighbouring projectionists is all to the good. Visits to one another's projection rooms are to be commended in every way; they broaden one's outlook and add immensely to one's experience. Projection

Continued on page xxxix

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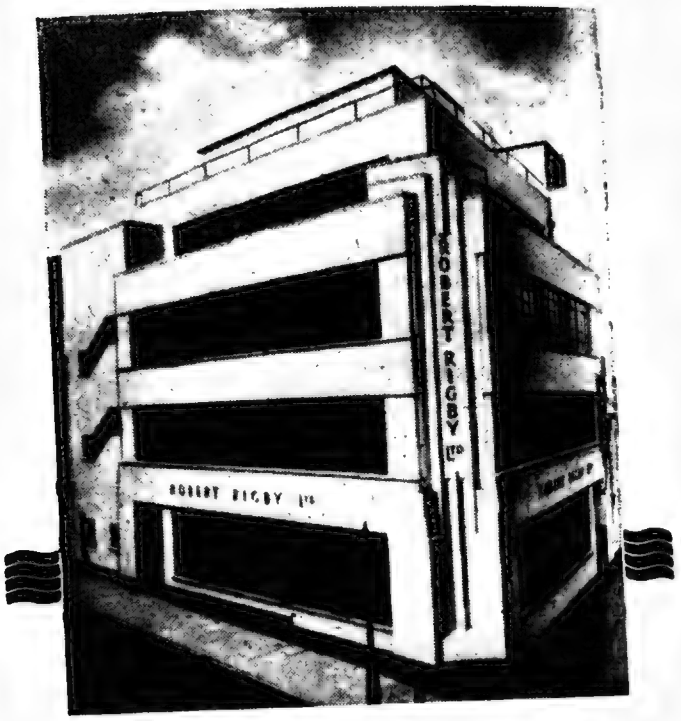

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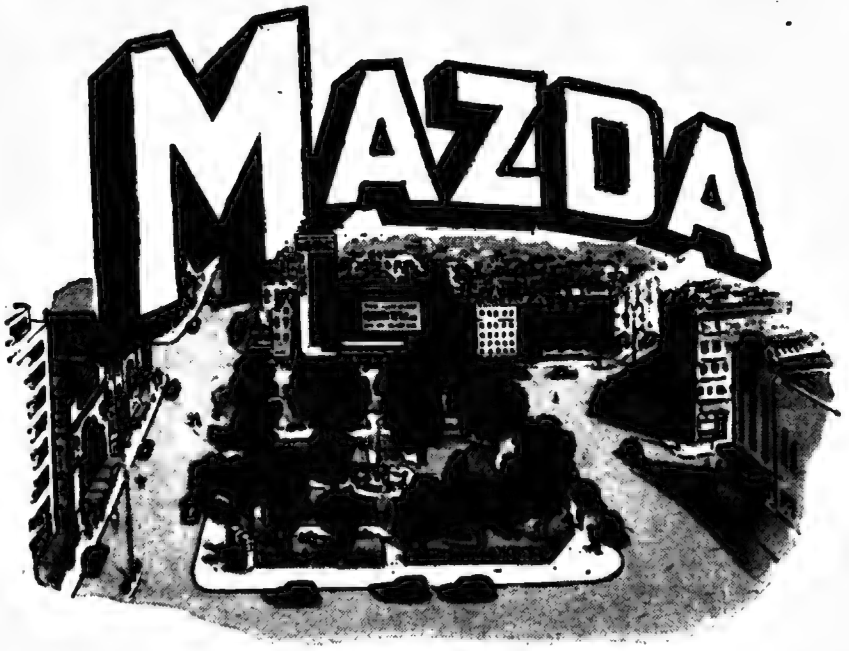

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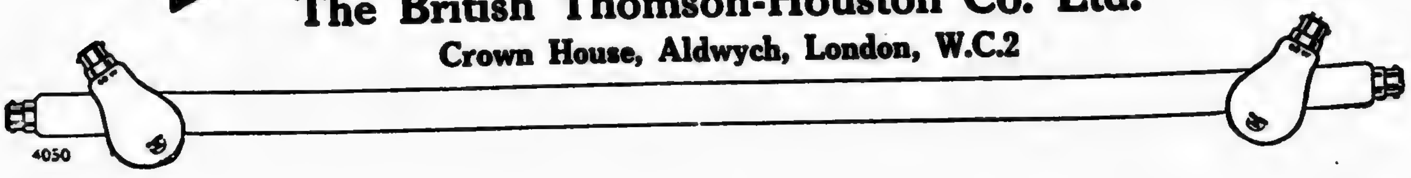

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PUTTING SOUND INTO THE PICTURE

Spirited Discussion at B.K.S Meeting

PICTURE and sound technicians were at friendly variance at the meeting of the Film Production Division of the B.K.S. on October 25, when John Croydon, assistant producer at Ealing Studios and Norman Daines, sound recordist at the same studios, were the two-way speakers in an interesting discussion on things they would like to see altered in film production.

Mr. Croydon began by admitting that he could not talk technical language, ohms, rectifiers, amplifiers and "those little gremlins of the film Industry, decibels" meant nothing to him and he did not want to appear narrow-minded in saying that he did not want them to. He had enough to assimilate in his own sphere to last him the remainder of his career. Nevertheless, he did not like to be fobbed off with technicalities which he did not understand when he queried any particular piece of sound track. His purpose was to clarify certain difficulties which are continually recurring on the floor, on location in the music session and in dubbing between the production floor staff and the sound department.

When Should the Recordist Enter ?

Mr. Croydon's first question concerned the stage in script preparation at which the recordist should be called in, and should the recordist have power to insist on alteration of dialogue to suit the peculiarities of the microphone? As a producer, he thought it should be the other way round. When the script reaches the floor and shooting commences, should the director and the artistes be restricted in any way in the place and manner in which the dialogue is delivered? Referring to an experience when working with M-G-M British when he "was chased from morning to night" by an expert from Western Electric who allowed him to get away with nothing, he said that this was a most instructive period and one that had taught him always to bring the recordist on to the floor when set-building has reached the first erection stage. His question to Mr. Daines was to what extent should the art and construction departments take into consideration acoustic properties in the construction of sets. He would not accept from Mr. Daines that beams and ceilings should be eliminated entirely. The art form of "kinema" was visible more than audible and nothing should be sacrificed one for the other. He wanted to know, too, what was the exact function of studio lining and what bearing it had upon set construction in any way.

The Sound Man's Eyrie

Other questions included the place from which the recordist works, a matter upon which sound technicians were at variance. Sometimes he worked far from the set, having no sight of it whatever. He ought to be near enough to step straight from his booth and put a point to the cameramen and retire. He should be at the elbow of the director the same as the cameraman, particularly during early rehearsals.

Mr. Croydon then criticised the microphone boom as cumbersome, heavy to handle and directed to some extent by string liable to break at a crucial moment. Also a custom that had died out was the use of multiple microphones. There were scenes where two or more mikes could be used to advantage, but the recordist always seems to protest that it cannot be done. Why?

Location Sound

Sound on location was Mr. Croydon's next point. Had not the time come when it should be seriously considered whether any dialogue shot on location is usable? Could not guide tracks be made and location sound post-synchronised? Another question from a quite impractical man—is there anything in the use of short wave radio for obtaining guide tracks and so avoid those miles of cable which are used on location, when the weak spot in the cable always manages to find its way into the inevitable puddle?

In music and song recording, can one track be used for the many purposes of film production? Background music clear of dialogue; background music overlaid with dialogue; close-up song; perspective song. Or should the producer stipulate before the session for which purposes the track is required, and if for more than one should two or more tracks be made?

Editing Responsibility

Again, sound editing. Under whose jurisdiction should this lie—supervising editor or sound supervisor? Mr. Croydon would not suggest selection of tracks and placing of effects to be the prerogative of the director, but there should be a closer liaison between him and the sound editor. The ultimate creative responsibility is the director's, and the speaker did not think it proper that he should lose contact with his subject until the vital final stages of sound editing are complete.

The lecturer then challenged the time some effects subjects are kept in the library, bearing in mind the advances in recording technique. Post-synchronising, too, had advanced considerably and certain practices should be laid down in relation to it. Recounting an experienec in which, because of poor enunciaton of certain artistes post-synchronisation of a long sequence was undertaken, he was very satisfied with the final result.

He then criticised the sound of crowd scenes when taken from existing material not always satisfactory. "Crowd loops" which the sound department liked, he did not, as individual crowd noises were more natural and fitted the subject better.

Noises from the Screen

Closing, Mr. Croydon came to the very important matter of sound in the kinema. On the production side, great trouble was gone to to make everything as perfect as possible. But what guarantee was there to the producer that the quality that he heard in the dubbing theatre would be heard in the ultimate combined sound and picture copy? One often heard most peculiar sounds coming from the screen at the Trade show.

In the kinema noises emerge that were never on the sound track, sound dies away only to be reborn with greater intensity than before at most inappropriate moments, and artistes with clear, pleasant voices suddenly acquire artificial attacks of laryngitis. He was sure that the sound department regretted all this as much as he.

THE SOUND RECORDIST REPLIES

Some Problems of Cutting

NORMAN DAINES came back quickly in reply with the contention that it is the purpose of the sound engineer to put on a film record the best sound that is humanly possible, and that circumstances of shooting should not be allowed to degrade the quality of a sound shot. How many producers, he asked, would pass a shot that was off-frame or out of focus? By the same standard, no sound mixer should have to record a shot not within certain technical limits; yet there were (1945) some producers and directors who expect 100 per cent. results without giving 100 per cent. co-operation to the sound crew.

Sound Can't be Seen

The production staff should study closer the problems which confront sound engineers.

One of the difficulties which people had was due to the very nature of sound. The camera department san *see* the effect of lights, goboes, changes of focus, tracks, etc., the whole floor staff can see the results of the director's instructions, but no one other than the mixer can tell the result of an artiste speaking a line of dialogue. He is the representative of forty—eighty million ears, none of which is alike; each member of the kinemagoing public wants to hear what is going on.

Early Call for Engineer

Answering Mr. Croydon's first question, the sound engineer should be consulted before the final draft of the script with a view to altering or removing words or sentences which in his opinion and experience are not easy to understand by a large public. The dialogue does not need changing to suit the peculiarities of the microphone, which can do justice to any sounds made; the peculiarities occur during the recording and processing operation and are governed by such factors as development, film resolution, and release printing. If the artiste can say the words, the sound engineer can record them. The microphone has an optimum position approximately 3 ft. away in line with the speaker's nose and 45 deg. above the mouth. So that if an artiste speaks up a chimney into a cupboard or under a table the optimum is impossible to obtain; the cure lies with the director and the artistes.

Regarding studio lining, this form of soundproofing has two purposes: (1) to keep *out* unwanted sounds, and (2) to deaden the studio internally to prevent it sounding like St. Pancras Station. This makes it necessary to construct sets as nearly possible equal to the building they are supposed to represent when listening *via* the microphone. The speaker's own preference was for the sound mixer to be on the set.

Boom Defence

Mr. Daines then defended the microphone boom. The model on production with a 20 ft. extension could be used from the lighting rail, tracks as easily as or easier than a camera truck, goes through a standard doorway, boom-arm can be raised or lowered between 6 ft. and 8 ft. 6 in., and is built mostly of duralumin. As for being operated with string, this was high quality whipcord, and be had had only one break in three and a half years. Multiple mikes have died out; so has the Dodo. Single mikes have proved superior. The question of matched mikes does not arise; no two mikes can be made exactly alike, but it is possible to make them with no audible difference.

Sound on Location

Taking up the point of sound on location, Mr. Daines said that it was seldom a holiday for the sound department owing to the difficulty of getting away from territorial condi-

Continued on page xliv

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PICTURE AND SOUND CHANGE-OVER DEVICE

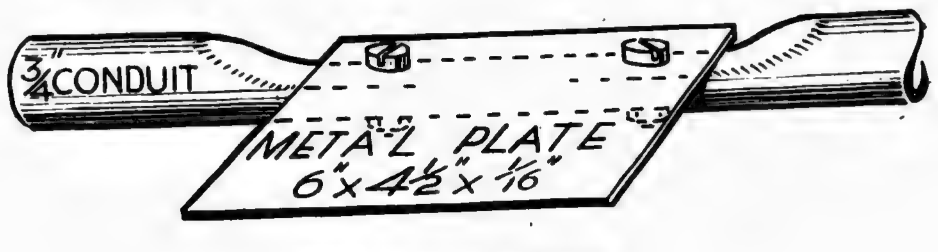
AN in- ious system for effecting a coupled ch -over of picture and sound is submitted i W. G. Hurst, chief of the Majestic, Beeston, Notts.

As sh in the sketch, it is applicable to any sou system of the type in which the change-o r is effected by a vertically-acting switch. Mr. Hurst points out that after the arc dowser i opened the footage numbers can be seen on e closed change-over shutter, so enabling the change-over to be perfectly timed. Method fixing plate of flattened conduit with two clearance holes for two screws and nuts on underside.

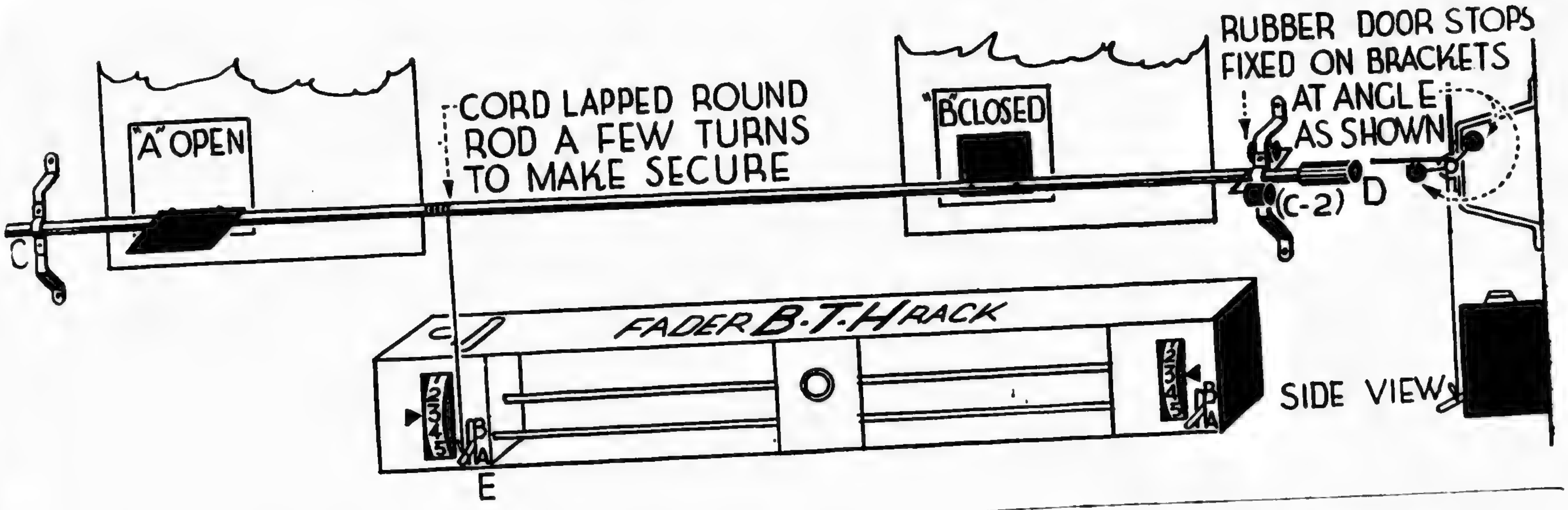
A and are the projection ports, open and closed. 1 and C2 are the bracket support wall fixings. D is handle operating the rod. E is key switch to open Port A. Brackets have ¾-in. saddle with spacing washers and fixing screws. Directions: Press key-switch E down to open port A. Twist rubber hand-grip clockwise to open port B.

A control. Press key-switch on fader rack to position A for sound. Simultaneously, the cord pulls the shutter rod anti-clockwise, opening port A.

B control. Turn shutter rod handle clockwise to open port B; simultaneously the cord will pull key-switch over to position B for sound.



Method of fixing wall-plate.



"A" OPEN
CORD LAPPED ROUND ROD A FEW TURNS TO MAKE SECURE
"B" CLOSED
RUBBER DOOR STOPS FIXED ON BRACKETS AT ANGLE AS SHOWN
C
(C-2)
D
FADER B-T-H RACK
1 2 3 4 5
B A
E
SIDE VIEW

TAKE HEED, PROJECTIONIST

Continued from page xxxv

rooms sh uld no doubt be available for inspection y other projectionists, at reasonable time of course, and by the courtesy of the indiv dual managements. It does no harm an it increases that spirit of friendliness—the very essence of progress. Those men wh re content to work in one building for ten o twenty years, seeing no other projectionist knowing no equipment save their own, dev lop a very restricted outlook and, in some ases, a warped mind.

Some Results of Licensing

When, and if, licensing of projectionists comes to ass, there will be many difficulties; men wh are unable to assimilate technical knowled from books or to progress at the necessar pace will require assistance; others who find o difficulty in understanding things of this ure will require an outlet for their mental d practical energies. What could be mor noble than mutual assistance?

Anoth point to note—if licensing comes along, re will be no need for that reticence of chie to impart knowledge and essential instruc ns to juniors; the bogy of undercutting d the fear of losing one's job will be no istent, for, as in countries where licensi exists, the manager will be unable to prom unqualified men or chocolate boys; project ists will be very safe—but only so long a hey do their jobs properly; woe betide m if they don't.

For ny years—almost from the beginning of mo pictures—the industry has been in a al state of war. Fighting for films by exhibitors—no complete unity or trust between projectionists. Surely it is far better to have peaceful and honest relations between all members of the business, for really worthwhile things can be gained by friendly cooperation. Continual antagonism gives no one any real pleasure—it is a negative achievement.

The Joy of Interesting Occupation

Speaking generally, those who are in the business purely for the financial side—content to jog along in the same old way, year after year, with only one ambition—pay day! —really don't know what they are missing; for there are many things in this fascinating business which appeals to interested people and give them that inspiration and impetus which puts them head and shoulders above the rest.

Finally, those in good, responsible and happy situations should not think that their sense of duty to the under dog is by any means negligible. Their practical and moral support is at all times necessary or—well, anyone can be an under dog!

Bad or indifferent lighting is still widespread. It is responsible for much discomfort, strain, irritability and loss of efficiency. Just because they are commonplace, these supposedly minor ill-effects of improper lighting are important. There is no need to look beyond them to find justification for our interest in the advancement of the science and art of lighting, and for the efforts of this society to secure better lighting in every field.

H. C. Weston. President,
Illuminating Engineering Society.

EIRE EQUIPMENT INSTALLATIONS

Century Machinery Stores, Ltd., 70, Middle Abbey Street, Dublin, report that the company has recently carried out complete new installations of sound and projection equipment at the Ormond kinema, Dungarvan, the St. James' Hall, Kilbeggan—both of these being supplied with Simplex RCA combination—and Ormond kinema, Rathdrum. The New Hibernian, Mullingar, also opened recently, and this company did the reconditioning and reinstallation of all their equipment.

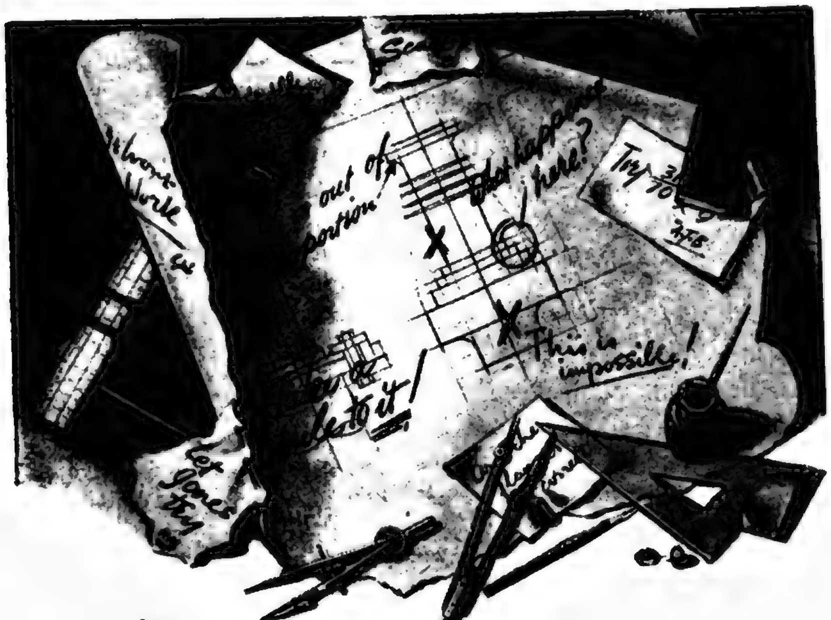
New installations on hand include the new kinema at Manorhamilton and Rosslare Harbour, as well as the New Ormond theatre, Nenagh, and the new kinema at Tubbercurry. Peerless Magnarcs and Stelmar Spot Arcs were recently supplied by the company to the Capitol, Dublin, and Peerless Magnarcs to the Leinster, Dublin. Among orders on hand are Peerless Magnarcs and complete stage equipment for the new kinema in Athlone.

◆

LAMP SPECIFICATION

The British Film Producers' Association has compiled a specification of a Fresnel lens-type incandescent lamp housing for kinematography which is intended as a guide to manufacturers. It asks that the lamp house should be of light cast aluminium adequately ventilated and provided with a door allowing full access to the interior and preferably situated at the back of the lamp.

Lamps should be provided with a double pole switch of adequate capacity as an integral part of the housing, together with 30 ft. of flexible cable.



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Modern Amplifier Design

THE SHAPE OF THINGS TO COME

The Power Amplifier at the Stage End

By H. W. HASTINGS-HODGKINS

So far, in this series of articles, we have touched on the older equipments and compared these with modern types, particularly with regard to the reduction in size and increase in output power. At the same time, it has been observed how, with the use of the present technique of "two-way" speaker systems, much of the increased power is dissipated in the distribution and divider networks.

Where Advances Lead

It must be remembered that much of the "modern" equipment now installed was designed upwards of ten years ago and much has been done since in the general field of electronics. Some of the advances made are applicable to kinema film reproducer design.

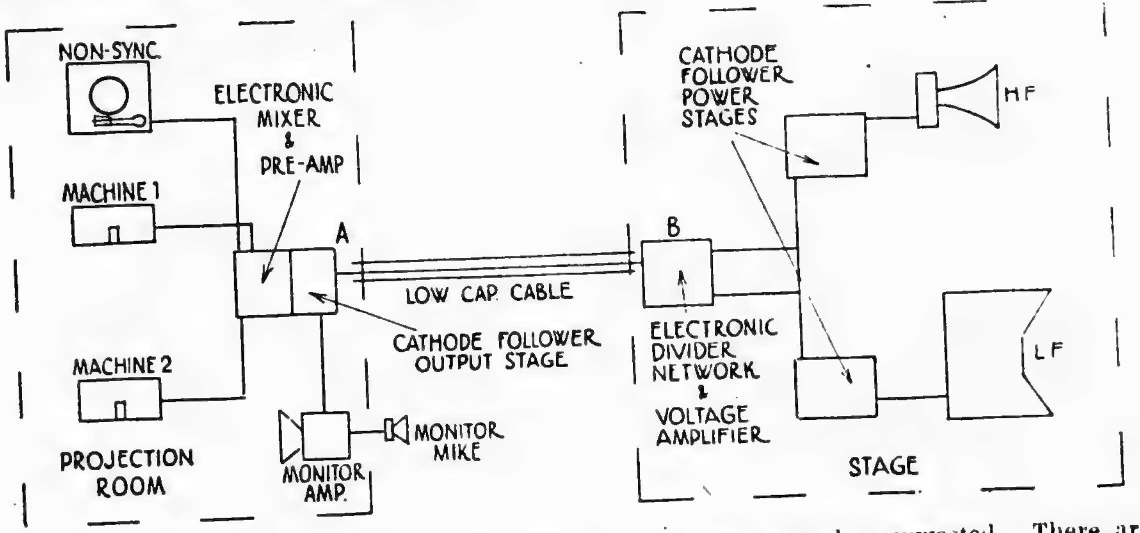
In the first place, the conception of distribution at a "power" level was considered economic only because efficient low-capacity transmission cable for distribution at a "voltage" level was very expensive. In addition, the possibilities of the use of a cathode-follower stage for feeding short lines had not been fully exploited.

Now, we have ample and cheap supplies of very efficient cable, owing to war time applications and the production of polythene thermoplastic di-electric material in large quantities. We also have a device to feed the line, so that a minimum of losses occur, *i.e.*, the cathode follower stage. Thus, it is no longer requisite to lose half the amplifier power over the transmission and divider networks from projection box to stage speakers.

Power Amplifier on Stage

In our sketch we outline a scheme for the application of modern transmission practice to kinema use. In the sketch, it will be observed that the power amplifying stages are part of the loudspeaker assembly.

It may be observed that space is not generally so precious on the stage as in the projection room, and in this scheme the main amplifier voltage and power stages are on the stage.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HF
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LF
STAGE

All we have in the projection room are the machines themselves and a small pre-amplifying, mixing and line-feeding unit.

For monitoring the programme, a monitor speaker and small amplifier, with a selector switch to use either a microphone in the auditorium or the output of the pre-amplifier at source, is suggested.

Transmission at Voltage Level

It may be as well to add here an explanation of what is meant by transmission at "voltage" level and why this method is economic.

The basic idea of the system is that the grid of a valve used as a voltage amplifier may be regarded as presenting a very high impedance to the voltages applied to it by the incoming signal.

Consequently, although the voltages may be quite high, very little current flows and *very little power is consumed.* Thus, by using voltage amplification and transmission the whole way from the P.E.C. to the grids of the power cathode follower stages of the loudspeakers (see sketch), the signal losses we incur are at a minimum. In a "power" transmission system power is, of course, transmitted and losses occur owing to the resistance of the line and the necessary use of line and load matching transformers. A parallel case is that of the distribution of power by means of the national grid—this is done at very high voltage. If a low voltage were used, the losses—and the weight of copper required—would be prohibitive.

Cathode Follower Use

It will be noted that, in addition to a cathode follower line feeder, cathode follower output stages are also suggested. There are several advantages to this practice. Being a 100 per cent. feed-back device, the follower offers perfect shunting to the loudspeaker load, which, of course, varies with frequency.

With correct design, it is also possible to dispense with multi-tapped loudspeaker matching transformers and quite wide variations in loudspeaker array are permissible without causing a serious mis-match.

[*An article on the cathode follower, explaining its process, appeared in last month's* IDEAL KINEMA.—ED.]

FORTHCOMING B.K.S. MEETINGS

November Discussions

The next meeting of the B.K.S. will be held on Wednesday, November 14, at 6 p.m. in the G.B. Theatre, Film House, Wardour Street, W.1.

A symposium arranged by the Sub-Standard Division on "The Future of the Sub-Standard Film" will be conducted. W. B. Galvin Wright will deal with the commercial aspects, H. E. Dance, A.M.I.C.E., with the educational aspects, and R. McV. Weston, M.A., F.R.M.S., A.R.P.S., with the scientific aspects.

Theatre Division

On Sunday, November 18, at 11 a.m., in the G.B. Theatre, Film House, Wardour Street, W.1, a further lecture on "Electronics and the Kinema," III (Sound Reproductions), will be given by H. W. Hastings-Hodgkins.

Following the two papers by Geoffrey Parr on the basic theory of Electronics, the present paper will deal with the principles of sound amplification.

Sub-Standard Division

On Wednesday, November 21, at 6 p.m., at the Colonial Film Unit Theatre (first floor), 21, Soho Square, W.1 (entrance in Sutton Row) a talk on "Basic Principles of Sound for 16 mm." will be given by Norman Leevers, B.Sc., A.C.G.I., and P. G. A. H. Voigt, B.Sc., A.M.I.E.E.

As a result of a number of requests, a paper on the fundamentals of sound recording and duplicating, as applied to 16 mm., has been arranged, and will be illustrated by demonstrations.

CIRCUIT ENGINEER'S DEATH

L. G. Marais, area engineer for the A.B.C. circuit in the Bristol District and South Wales, was taken ill and died suddenly while in Cardiff last week. Mr. Marais, who was only 43, was well known over a wide area of the West, and his death came as a great shock to a large circle of friends.

The funeral took place at Cardiff, and amongst those present at the service were W. J. Key, area supervisor; R. Cowgill, manager, King's, Bristol, from which centre Mr. Marais worked; Messrs. Newman, manager Olympia, Cardiff; Tilney, manager Olympia, Newport; Bavies, manager Palace, Amman-ford; Knipe, manager Queen's, Cardiff; Hall-Jones, manager Castle Merthyr, were present. Projectionists were represented by Messrs. Saunders, Olympia, Cardiff; Warren, Olympia, Newport; Lougnitier, King's, Bristol; Watkins, Queen's, Cardiff; and Dwyer, Castle Merthyr. Doormen were represented by Mr. Warren, of Newport, and the area checkers by Mr. Walker, supervisor's office.

NEW KALEE ARC LAMP

One has come to associate the Kalee "stable" with "winners" and the new Vulcan arc lamp, with its 12-in. short-focus asperical mirror, its potentiometer-controlled automatic carbon feed and its magnetic arc flame control is no exception.

Coming at a time when the projection booths of many theatres are sadly in need of new arc lamp equipment, this type DL H.I. model is more than welcome.

It is made in two models, respectively for D.C. and A.C., and the latter model is released in association with a sturdy, efficient inductor which is arranged to supply not only the requisite 26 volts for A.C. arc operation, but also a 52-volt D.C. output for the arc feed motor. The specification is, in each case, fully up to the standard expected from this well-known house.

Listing at £135, these two new versions of a famous lamp throw down a courageous challenge to the post-war market in the matter of value.

Cinema Emergency Lighting

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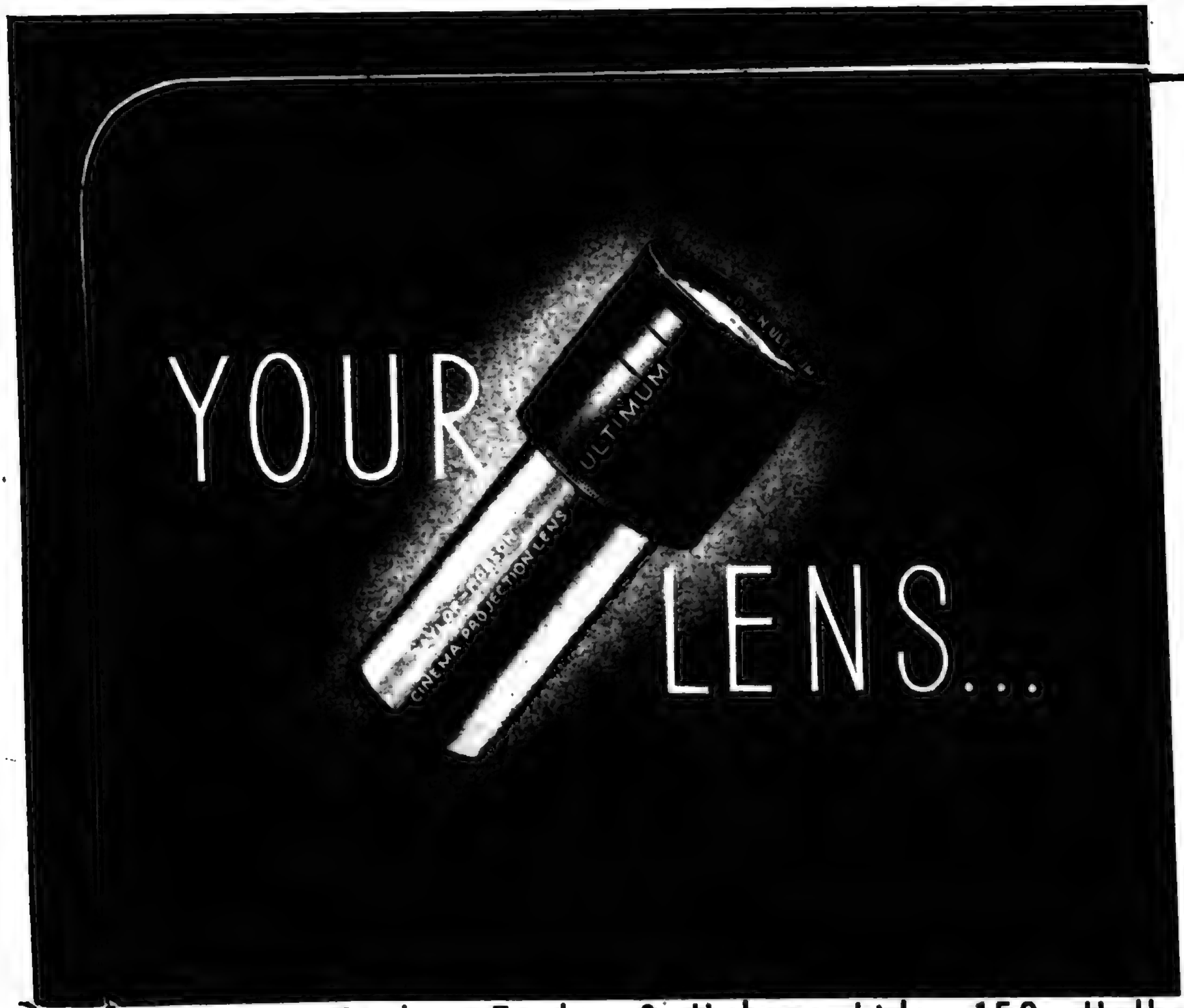

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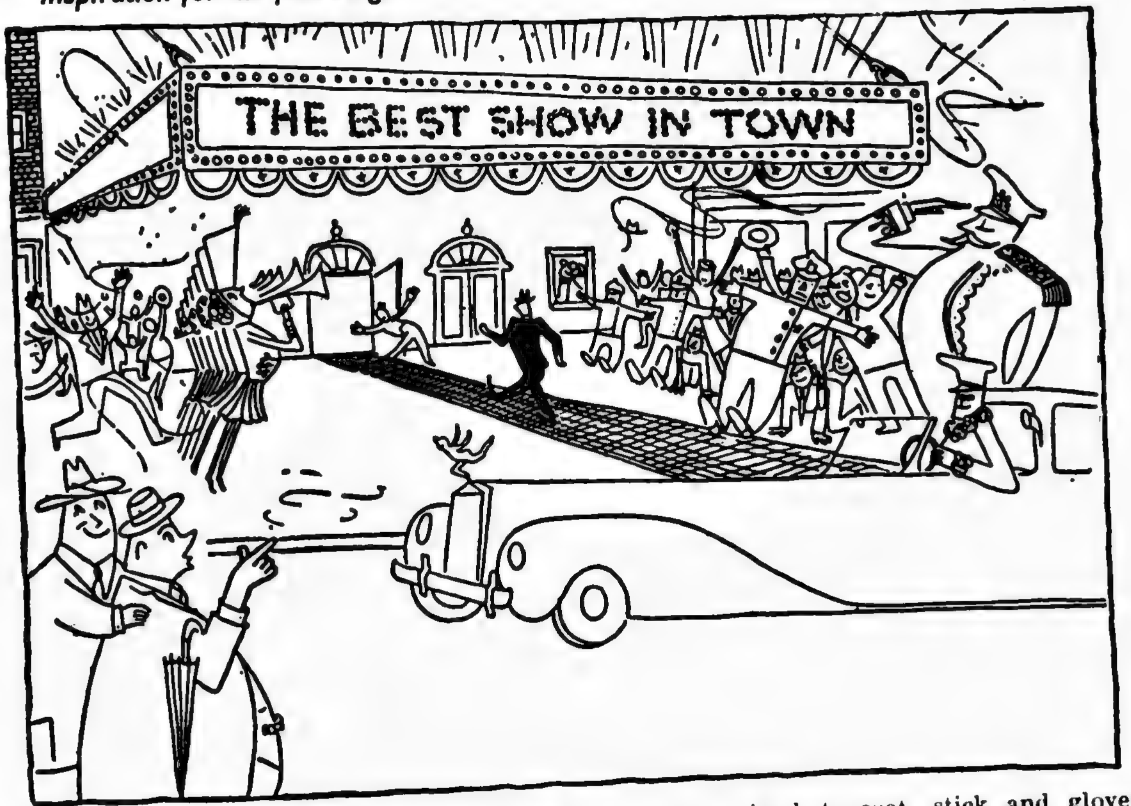
A DAY AT THE SUPER-DUPER KINEMA

(The No. 1 Show of the Film Mutilator Circuit)

AS RECORDED BY RONALD FARLEY

THE author wishes to thank "Pinky," a blonde, for moral support and for holding his hand during screening of "Arsenic and Old Lace," which picture, together with cartoons which are a feature of the IDEAL KINEMA, gave the inspiration for the following.


THE BEST SHOW IN TOWN

IT is Monday, 11 a.m., at the Super-Duper. The staff arrives in two and threes, followed at last by the Chief. It is just 11.15, when his Daimler rolls up to the doors. The manager claps his hands and immediately the uniformed staff springs to attention, the foreman unrolls the ceremonial carpet, the page-boy opens the door of the car. The Chief alights and saunters into the palatial vestibule, checks hat, coat, stick and gloves, enters his office, sinks into a luxurious armchair, puts his feet on desk, selects a cigar and prepares for work. First, he rings up the box and asks Is the programme made up? The second replies that he can't find the films. Chief says "Oh, bother," and rings off, then dials the manager and asks for time sheet. Manager hunts through waste-paper basket, but can't find it; says he will scribble one out later.

Schedule O.K.

Five minutes before the show is due to begin sends up rough time sheet of running times: five minutes after starting rings up projection booth and asks what time will show finish? Second makes rapid calculations (feature 10 reels, second feature 8 reels, trailer 7 mins., time of last bus, age last birthday, weight in pounds, etc.), and comes to the conclusion that if they cut out news three houses, trailers two houses, second feature one house they might finish at 9.30 if they cut out part of the feature one house.

Manager says "O.K., carry on," and trips round to amusement arcade which has had a new pin-table machine installed. Foreman pops out for a pint; Chief pops out for a shave; second pops down circle with his favourite usherette; trainee pops out for a perm; thirds and fourths play G-men on the roof; "boy" runs the show. Five o'clock everybody troops back.

Refreshment

Chief and manager agree it is a fairly good show. Staff knock off for tea, leaving the "boy" (lazy blighter!) to run. Six o'clock. "boy" sent to tea, two fourths start fight to decide who is going to do the running till the "boy" gets back; finally, consult Chief. Chief says one can buy him a drink, the other can stay and run show till "boy" gets back.

7 p.m.: Chief returns to his office, rings up and asks for a fourth or somebody to show him the way up to the projection room. On arrival, asks "boy" what the show was like. "Boy" says he only missed two changeovers, had three cracks and lost sound for about ten minutes. Chief says he's glad to see they are improving and trots off to the corner pub, overtaking manager bound for same destination.

Equally Matched

Manager says he is just going to see if they have any matches. Chief says, "What a coincidence!" That's just what he was going there too. Manager says, "Well, as they are in there they may as well have a drink; it would only take a minute." Chief says O.K. and orders a double Scotch. Manager gives him a dirty look and mutters to barman about scroungers.

When Chief calls for round of drinks manager orders double Scotch, 20 Players, a sandwich and a plate of whelks. Chief calls him a thieving rogue and challenges him to a game of shove-halfpenny, tanner a time.

Meanwhile, the assistant manager, the second operator and foreman attendant had dodged into saloon bar and quietly ordered pints and two thirds sneak into public bar with three usherettes, and an attendant, the trainee having locked herself in staff room with boy friend. Back in the private bar, the Chief is winning with nine in a bed, three with skill and six with coat sleeve; manager has eight in, all with coat sleeve. Barmaid says it is getting on for nine o'clock. Manager decides he has work to do back at the show, drinks up Chief's double Scotch and heads back for the show. A crashing of doors (saloon and public) as Uncle Tom Cobley and all dash out into the darkness, back to the show. Trainee, surprised, has to lock boy friend in cupboard.

Nine o'clock. Everything has settled down at the "Super-Duper." Manager pops head out of office door and looks all round, then darts back for hat and dashes off down side exit, followed by a dozen pairs of eyes. Chief, resplendent in hat, coat, stick and gloves, strolls to the front and calls for taxi; second troops out back exit; trainee lets boy friend out of cupboard and leads him home via circle exit; assistant manager puts on bowler, climbs out office window, collects bike from the boiler house and pedals off. Two thirds fetch up two usherettes; two fourths adjourn to the fish and chip shop; "boy" is sent home. Show, we presume, is brought to a successful conclusion.

On the way home, Chief, thinking of nobody in particular, wonders why so many get so much for so little. On the way home the manager, thinking of nobody in particular, also has the same thought.

The screen rights of the above epic which could be spun out to a fourteen-reeler are reserved.

A PROJECTIONETTE ON THE DEFENSIVE

OUR monthly cartoon, for the subjects of which I have to thank various whimsically-minded readers, comes in for comment by a West London "projectionette." She writes as follows, in reference to that appearing in the September I.K.:

"One would take it, by this cartoon, that girls who have been doing this job through blitzes and doodle raids—are still hopeless.

Secondly, as a girl who has taken chief's pay and done chief's work, I would definitely say that the "boys" are by far more worrying to the chief than any girl.

Thirdly, it is my opinion that "chiefs" do not like the invasion of girls into their "sanctuary," will never admit their capabilities—are unfair and unjust in their talk about us—also, having trained many boys, I have found their one idea in entering this work is to see the pictures for nothing, and they make most of this opportunity. As for instilling some idea of the elementary side of projection, I have reached the conclusion that the majority of boys between the ages of 15 and 18 years are "wooden," from the neck upwards. I may add, my chief relies on his girls—myself having to take over his theatre whilst he was on holiday—still who knows? perhaps by your cartoon some of the chiefs may ba jealous of the "cat," anyhow I'll dare you to publish this letter!!

[DARED AND DONE!—Ed.]

THE SOUND RECORDIST REPLIES

(Continued from page xxxvii)

tions—trains, traffic, aircraft, factories—added to which there was the uncertainty of the weather, some days still and peaceful, others windy and noisy. These not only prevented the mixer from maintaining continuity of background from day to day but from hour to hour.

He had long been of the opinion that producers should be prepared to post-synch. practically all location dialogue, shooting only guide-tracks. Short-wave radio had been tried, but not with encouraging results: but with walkie-talkie who could tell what might be developed in the near future.

Music Balance

With regard to music, the method was to make one track, with close-up voice and music balanced in the background, and then pray that the director and editor will not cut away from the subject for too long. "If they do, we compensate by changes in level and quality." His preference, said Mr. Daines, is for voice and music on separate tracks, giving more latitude in the fitting and allowing optimum conditions for recording.

The question of sound editing was a very open one. The quantity and quality of tracks was the responsibility of the sound supervisor; scripts seldom contain all the details of effects required.

Director Keep-out

In some studios even the director is not allowed in on dubbing sessions. He is expected to give all the details necessary during the final stages of editing and only the dubbing crew and sound editor are present. Outdated effects should be scrapped when of no further use. He felt that all effects tracks should be tailored to fit the picture.

He had criticism for some of the B.B.C. effects used in broadcasting where the sound was like a tap being turned on and off from a pipe full of applause, all at the same pressure. It doesn't happen like that in a crowd: there is a proper and characteristic start and stop to the noises of a crowd clapping.

What is heard on the speaker during dubbing is an accurate forecast of results to be expected in the average kinema. Levels of sound were set at 80 per cent. for dialogue; dialogue and music at perhaps 60 per cent., and musical numbers at 80-90 per cent.

Kinema projectionists will set their level for dialogue, leaving musical and featured numbers to stand out to advantage without changes in kinema level.

A Few Questions

Why, asked Mr. Daines finally, when a picture has taken many months to produce on the floor and in the cutting-rooms, is the music and dubbing often squeezed into two weeks in order to have a print ready for Press or Trade show? Why, when the likes and dislikes of the Censor are well known, are words left in the script which have to be cut out and redubbed? What should a mixer do if a director insists on a shot which he (the mixer) knows to be wrong for sound? And tied up with this should the mixer tell the artistes of his requirement or through the director?

JOHN CROYDON'S REJOINDER

Put in to bat for the second time John Croydon met Mr. Daines' remark that no director would pass shots which were off frame by saying that retakes were often undertaken for sound. The sound department could, if necessary, have a second chance through the medium of post-synchronising, whereas no similar second chance came to the cameraman.

He pressed his criticism regarding the microphone boom, saying that what was wanted was something on the lines of the cameraman's velocilator. Even a crane-drive was able to place his grab where he wanted it by hand and foot levers.

Producer's Responsibility

With regard to dubbing, he did not agree with Mr. Daines's plea for the non-attendance of the director at these sessions, it was wrong to ignore the director's creative contribution. A film is to a greater or less degree a created entity, and the thought necessary to creation should never cease until it is definitely too late for anything to be done. If further ideas emerge during dubbing rehearsals, it is retrogression not to adopt them.

As to the shortness of the dubbing session, he would like to devise some means of preventing members of boards of directors viewing the film until dubbing is completed.

Words that the Censor disliked were not put in to cheat the Censor. Sometimes he cut out words; sometimes he was lenient and left them in.

To conclude the director is the captain of the ship when on the floor, and his authority should not be belittled. On the other hand, if he is adamant in an impossible position the unit worker always has the head of the department upon whom to call.

The recordist should never consciously ignore the director's position on the floor. All directions to an artiste should pass through him.

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THE SURPLUS PROJECTOR PROBLEM

What is Happening in U.S.

THE method of disposal of surplus 16-mm. projectors used during the war for purposes of instruction and entertainment of Servicemen is still a little difficult to ascertain. A general understanding existed some time back that in Great Britain the Ministry of Education would have first call upon those available for distribution in order that they might be used in schools and colleges; so far, however, nothing appears to have been done to ensure this.

The general impression is that the Services will retain those machines which are in good order returning those which have suffered most wear: this means, of course, that many will have to go back to manufacturers for re-conditioning, and the bulk of them will require a good deal of attention.

Mobile Unit Openings

Both in this country and in America the possibility of setting up 16-mm. mobile units has occurred to a number of Servicemen due for demobilisation, and American trade papers have devoted a good deal of space to the discussion of various moves.

Disposal in U.S.

Both by distributors and exhibitors the 16-mm. market is being watched in U.S. where major distributors have plans for setting up 16-mm. departments, and ex-Servicemen are plotting out exhibition centres for mobile units.

"If the market develops from the release of thousands of trained operators from the Army who can get a long-term credit of about 600 dollars for two projectors," says a report submitted to the Allied Board, "together with a ready source of product, then there is a problem of the first water."

Methods of Employment

Even before Pearl Harbour there were in America approximately 600 operators owning 16-mm. road equipments, and at the moment, due to various causes, the number has dropped to 500. These have established a "circuit" endeavouring to give a weekly show in each centre. Rentals run about 25 dollars a week.

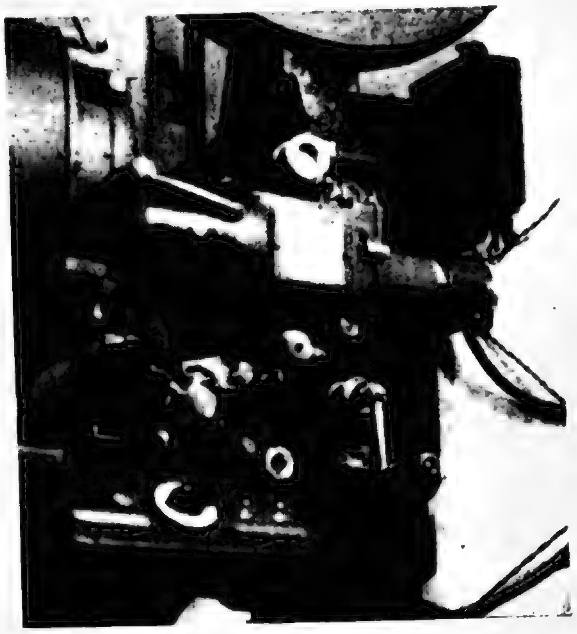
Three sources of income for the mobile unit operator appear to be tapped. First the operator solicits the retail merchants in the selected town to underwrite the show based on a net profit of forty dollars per night. Operating costs average 20 dollars per day when a vacant lot is used, and slightly higher when the lot is rented. A minimum of 65 dollars taking is necessary to make the venture profitable. The local underwriting idea is sold to retailers on the theory that a free show will attract people from surrounding areas and advertisement slides of local businesses form part of the programme.

For Community Use

The U.S. Surplus Property Board is already proceeding with the disposal of projectors, and announces in a bulletin that approximately 40,000 16-mm. sound projectors were ordered by the Services, but only a small percentage of these will become surplus, and that schools will have first priority.

The Surplus Property Board urges education officials and community leaders to outline their programmes for utilisation. Educational institutions will be requested, in the near future, to submit these plans to the proper State and Federal educational authorities.

Those communities which can show, for example, that films and projectors will be circulated among schools, hospitals and cultural institutions in an area will have a better chance to obtain their needs than a single school which cannot make a commitment to share with neighbours.

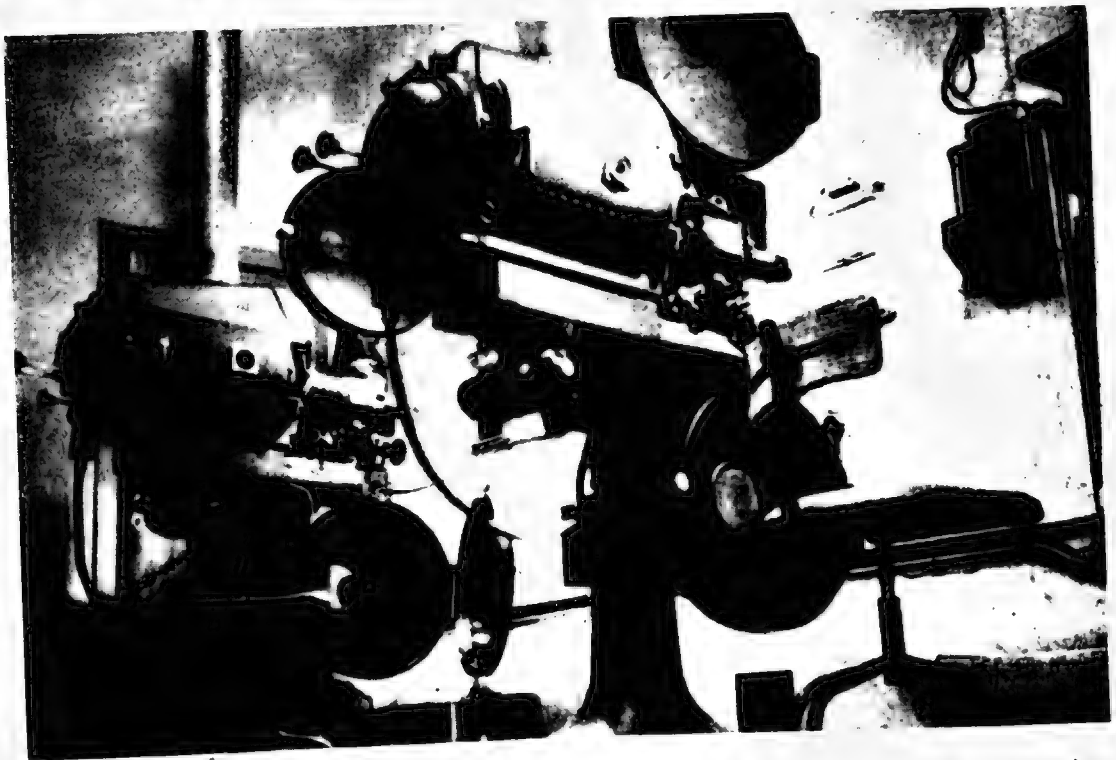


The order of priority appears to be: (1) Government agencies; (2) municipal authorities; (3) churches, and community societies.

Both projectors and films appear to be available.

NEW SOUND PROJECTOR

Eastman Kodak announce a new sound projector for U.S., the model "FS-10 N," with 2,000-ft. spool capacity, 750-watt lighting, sound and silent speeds, and many other interesting features. It is claimed to give exceptional tone fidelity, with a rotary stabiliser at the sound scanning point, and extreme operating simplicity, with accessible controls, threading light, etc. The whole equipment packs into one carrying case, one-half of which accommodates the speaker.



This month's projection room comes from Norway and is that of an ex-German camp at Trandum now in the hands of the Norwegians. The equipment includes A.E.G. mechanisms and arcs, and the sound is Klangfilm. Spool capacity is 4,000 feet. At the top of the page is a close-up of the picture head.

SCOPHONY'S RESEARCH DEPARTMENT

Its Value in Wartime

Scophony Corporation of America calls attention to the fact that its research and development work has played a great part in the war effort.

Dr. A. H. Rosenthal, director of research and development of Scophony Corporation of America applied certain electronic phenomena occuring with ionic crystal materials, notably alkali halides, to cathode ray tube design, and in certain basic inventions introduced for the first time "electron opacity" phenomena into practical electronics.

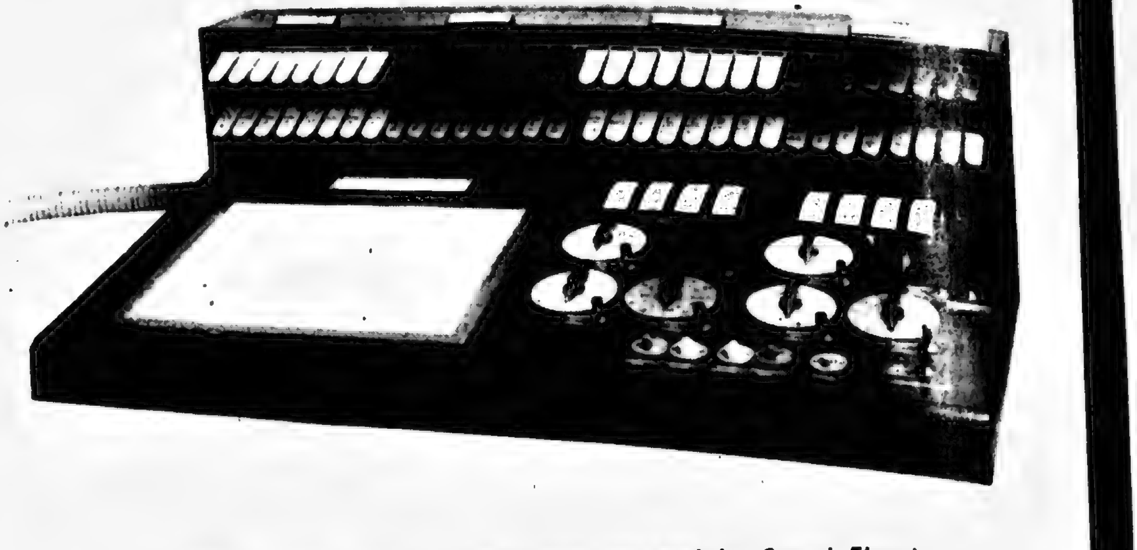
Applied to television, these inventions form the basis of the "Skiatron" system of Scophony with its great and generally recognised inherent potentialities for large-screen television projection.

The "Skiatron" tube, or, as frequently referred to in this connection, the "dark trace tube," invented by Dr. A. H. Rosenthal, enables a large and bright representation of the Radar indications convenient for observation and tracing.

POOL CARBONS

THEATRE LIGHTING NOW AND IN THE FUTURE

Strand Electric Achievements



Portable remote lighting control desk designed by Strand Electric.

MUCH doubt exists as to what apparatus is available and whether such apparatus will become obsolescent in a year or two owing to some startling new development. As far as stage lighting and similar equipment is concerned, the Strand Electric and Engineering Co., Ltd., have published an interesting booklet entitled "The Position Now." This is an attractive 16 page, well illustrated brochure which combines information and prices of equipment available, together with advance notice of some big new developments that are at present on test or designed stage.

No one wishes to purchase a lot of apparatus now, only to find that a neighbouring theatre or kinema has stolen a march by actually waiting a year, then obtaining something right up to date.

Lessons of War-Time

To stage lighting and other forms of theatrical lighting, experience in modern design and manufacturing technique applied to large scale production for war purposes, has brought its lessons. Furthermore, certain basic principles, prior to the war only in the experimental or luxury class, are now a commercial proposition. Until recently, experimental design, except for war purposes, was impossible, and this, coupled with shortage of labour and materials, results in a decided time lag.

In general, Strand Electric advise customers to restrict their order to essentials only, and in particular by thorough cleaning of lenses and reflectors, resilvering the latter if necessary, and fitting new lamps, to put new life into existing equipment. A warning is given of unfair comparison of a new lantern against an existing one installed some years. A spring clean and a new lamp for the latter may easily prevent money being wasted on a lantern whose only merit may be that it is new. The need for cleaning and overhauling is, of course, one result of the shortage of labour, particularly skilled labour.

A Catalogue of Equipment

"The Position Now" also serves as an abridged catalogue of equipment available to-day. In it will be found some new models such as the new Strand Standard Magazine Equipment and the new 1 or 2 kw. Soft Edge Spot; the others being models that just before the war were considered the last word. If such models are shortly to be replaced by new designs, notice is given, and it is at customers' option either to take the old models or wait for the new.

In the dimmer and dimmer-board section big changes are impending. An illustration shows the new Standard dimmer which has just completed its tests. On the one compact die cast dimmer frame can be assembled the element-type windings for any loading up to 6 kw. Based on this dimmer is to be a series of Standard dimmer boards employing a new interlocking and mastering system. These new boards will represent a great advance in flexibility of control, as well as occupying much less space.

Remote Control

In the field of remote control the Strand Light Console still reigns supreme, and several interesting photographs of this system are included in the booklet. A further development has been a version in which certain refinements are omitted and the key boards replaced by selector switches; this results in a control desk easily carried by one man. The control desk is fitted with a flexible lead and detachable plug. Some examples of this form of control are under construction at the moment, including one for the Theatre Royal, Bristol. For those requiring control units suitable for unskilled labour, various types of completely automatic dimmers can be supplied.

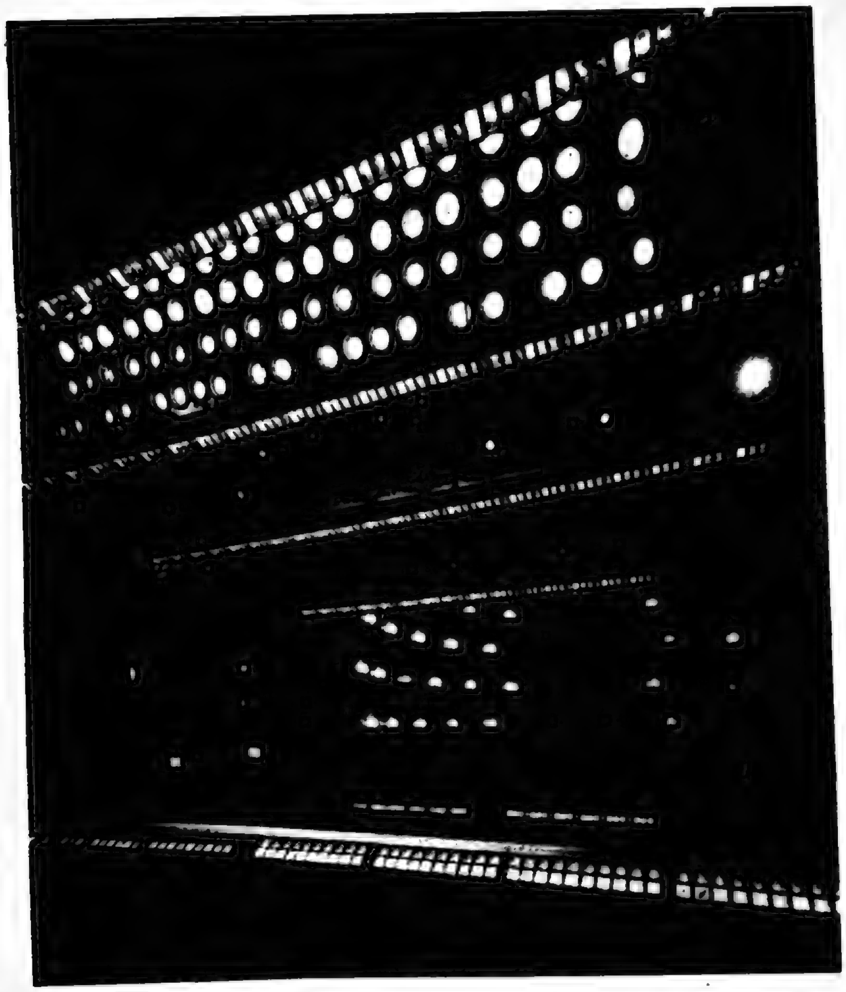
The export market is very much in the news and we find Strand Electric very actively engaged there. In point of fact, the export market is absorbing all the copies of the 124-page Strand catalogue available during the present paper shortage; hence the abridged catalogue for home consumption. The great installation for the Portuguese State Opera House, Lisbon, provides an indication of what may be achieved in this direction.

Lisbon Opera House

The order for the Lisbon Opera House was secured in face of strong German and Italian competition, and was delivered in late 1940 by the Merchant Navy in spite of the opposition provided by the same two countries. It is an installation in the grand manner. and is the subject of an impressive photograph forming the cover of the booklet under review. All the lighting apparatus is under the control of one man seated at a Strand Light Console, on a mobile rostrum, in the orchestra pit. This job was followed by an order for a large new circus and theatre in Oporto, which equipment was also safely delivered, thanks to the Royal Navy and Merchant Navy.

A Tribute to Robustness

In conclusion, an example of the reliability and robustness of Strand remote control gear. In 1941, the Strand Electric Theatre received a direct hit. The light console was recovered from beneath the ruins, cleaned, and after minor repairs reinstalled in the London Palladium. This console, then seven years old, is still, after four years in its new home, working two shows daily.



View of the Nationa Opera House, Lisbon, from the back of the stage into the auditorium. The lighting nearest the camera both floor and hanging is for the artificial sky (cyclorama).

ENTERTAINING WITH 16-mm. FILMS

The Needs of a Mobile Unit

THE intrusion of 16-mm. films for entertainment into the hitherto unchallenged realm of the commercial kinema has caused exhibitors in many areas to seek some means whereby the competition may be controlled. It is recognised, however, that it would be an impossible task to prevent such films being shown in face of the readiness of distributors to place 35-mm. entertainment films on 16-mm. stock and even to create 16-mm. departments to handle the business which is expected to result.

On this page are illustrated various parts of an U.S. Army hut which has been supplied with film entertainment during the war by Travelling Films, Ltd., whose managing director, William Hine, has provided film shows for troops in almost every part of England during the war years. As will be seen, the exterior is just that of an Army hut, but its interior, except for the beams stretchers above, might be a village hall such as is used for dancing or meetings in any corner of Britain.

Exterior of U.S. Army hut used as a camp kinema.

The auditorium.

The projectors seen in the projection room are Bell and Howell, the throw is about 90 ft., and the screen used here is a perforated beaded 14 ft. 6 in. in width. Speakers are in a bank behind the screen and were put in by the operator.

Avoiding Breakdown

Readers of the IDEAL KINEMA may remember a description some time ago of a screening to U.S. troops numbering 3,000 in a large hangar of a new Lana Turner film, when the Bell and Howell projector was set about 30 ft. from the screen and both picture and sound were favourably commented upon by the audience. It is not usual to attempt to screen 16-mm. films to such a large audience, nor would Mr. Hine himself recommend it under ordinary circumstances, but in those of that time it was a venture which succeeded against all expectations.

Speaking to the British Kinematograph Society in February last, Mr. Hine dealt with the problems which have to be met and overcome when operating a mobile unit, among which are those of preventing breakdown to equipment or transport. His cure for these was the appointment of a supervising engineer placed in charge of a team of not more than six to eight kinema units, who has with him always a good stock of spares and tools to cover maintenance and repairs which may become necessary. Each unit should be visited every 14 days at least, and visits should be staggered so that the projectionist should not know exactly when a visit is expected.

Technical Precautions

A separate projection room is an advantage, said Mr. Hine, on that occasions, as then the movements of the operator do not distract the audience, and in the illustration it will be seen that the projection booth is entirely isolated from the auditorium.

On the technical side, he advocates a sliding resistance being inserted in the lamp circuit to minimise shock and thus give greater life to the lamps being used. Over 70 hours' life has been achieved by this means. It is advocated, too, that the projectionist have at his disposal three separate types of screen, one matt, one glass beaded and one silver one of larger dimensions.

Film Damage

In conclusion, Mr. Hine submitted a suggestion in relation to the acute problem of film damage, by outlining a simple method of keeping a check on the condition of prints whereby it is possible to trace the origin of damage or mutilation, whether it be due to careless handling on the part of the projectionist or to a fault in the projector.

With the projectionist's weekly instructions a Film Inspection Report is enclosed; on this form the projectionist is required to answer a set questionnaire in relation to the condition of each reel of his programme, with instructions to inspect the programme prior to screening and return the form immediately following the first performance. Upon its receipt it is carefully scrutinised and compared with the previous projectionist's return; if discrepancies are apparent the matter is immediately investigated by direct contact with the projectionist concerned, and if it is suggested that the projector is at fault the area service engineer is instructed to make an immediate inspection.

From experience, this procedure has proved itself of great practical value; in fact, where opportunity has allowed, the retention of one or more programmes over a long-term period, up to 200 runs per print have been obtained.

There is Still Need
to Save Waste Paper

The projection end with Bell and Howell 16-mm. projectors.

Jottings for Juniors

By the Chief

THE OUTPUT STAGE

In continuing our consideration of the amplifier, let me first again emphasise the point that a valve is operated by *voltage*, and produces *current*. If a valve is merely feeding into the grid of another valve, as in the so-called voltage stages of an amplifier, it follows that the amount of current required is almost negligible; we are still concerned rather with voltage.

Power for Speakers

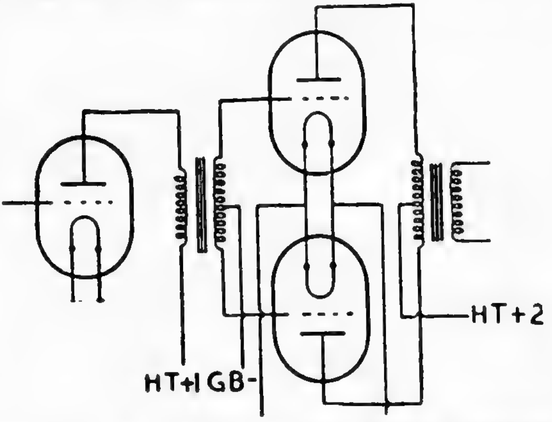
But in the case of the output stage, there is an important difference: that our loud-speakers require *power*—in other words, watts, or the products of volts and amps. Consequently a rather different type of valve is needed for the output stage, which is distinguished from other types of valves by being called a power valve. In smaller amplifiers a single output valve is used; but where more power is required it is convenient to use more than one valve.

In earlier types of amplifiers two valves were connected in parallel. Like any other power source, the connection of two valves in parallel means that the output power is doubled, but equally, that if the two valves are not properly matched, one will carry more load than the other. Consequently a rather different type of circuit was evolved, which is to-day used in the majority of amplifiers other than the very smallest; it is known as *push-pull*.

What Push-Pull Does

This rather queer term means just what it says: that while one valve is pushing the other is pulling. Consider the conventional sketch of an A.C. wave-form, with the valves extending above and below the zero line; in a push-pull circuit we have one valve carrying the upper or positive half of the wave, and the other the lower or negative half. In their output, these two half-waves combine to reform the complete wave.

It may seem a little difficult to connect up two valves in such a way that they will divide the signal between them in this fashion, and then allow it to be recombined; actually it is quite simple. All that is needed is two centre-tapped transformers, as shown in the sketch. The primary of the input or inter-valve transformer, on the left, is, of course, connected to the anode of the preceding valve, and the two outer terminals of the secondary to the two grids of the push-pull stage. Their anodes are connected to the two outer ends of the primary windings of the output transformer, the secondary of which feeds the speakers. The method of feeding the H.T. voltages is shown in the sketch.



Advantages of Push-Pull

This circuit has another advantage over a single valve, or a pair of valves in parallel; in the latter case the valve, or each valve, handles the full voltage of the signal; in the push-pull circuit each valve handles only half the voltage of the signal. Now, in any valve the signal voltage that can be handled is a definite fraction of the anode or H.T. voltage; if the signal voltage on the grid of the valve can be halved, then (reckoning on the same degree of undistorted amplification) the anode voltage can be reduced. This circuit then enables us to get a given amount of power without an excessively high anode voltage.

More Work Done

Yet another advantage of the circuit depends on the fact that, although the input volts and the output current of a valve vary correspondingly over a certain range, beyond that range the relationship changes, and distortion of the output results. Should such a thing happen in a push-pull stage, the same distortion will occur on both halves of the signal, because the valves are working in opposite directions. The result is that the valves can between them carry more than twice the power that a single valve would carry, without causing noticeable distortion.

Before going further into the practical details of the amplifier, it would be well to consider just what we mean by distortion. This, then, will be the subject of next month's jottings.

INSURANCE FOR PENSIONS

The Promised Scheme

Probably during 1946 will be passed the promised comprehensive scheme of sociology, but until that time it behoves voluntary contributors (whether "ordinary" or "special") insured just for pensions to take cognisance of the fact that the rate of pension at the due date will be determined by the contribution average (this is obtained by taking the total number of contributions registered throughout insurance and dividing by the number of contribution years since entry into insurance). Therefore, if a number "under 50" is registered in any year (July to June) the contribution average will naturally be pulled down, which means that when pension is required it will be under the full rate, as an average of 50 is required for all full-rate pensions (that is 10s. old age, plus 10s. for wife, 10s. widows).

As regards the contribution year which ended July 1, 1945, it is permissible until January 6, 1946, to bring up any contribution total "under 50," registered for that year, to such number as is considered adequate by the particular person concerned (52 can be paid in any one year), and the following scale will be helpful in this conection.

For full-rate pensions there must be a contribution average of 50; for averages of 45, 40, 35, 30 and 26 the rate, instead of 10s. will be 9s., 8s., 7s., 6s., and 5s. respectively. It is important to note, however, that there must be at least 26 contributions registered each year or right to continue in voluntary insurance may be terminated, although this would not arise at once; for example, for an "under 26" total registered in year ended July 1, 1945, insurance will ordinarily end July 7, 1946, but if before that date the total is brought up to 26 and the total for the currently running year (July 2, 1945, to July 7, 1946) is at least 26, insurance will continue as now, although, of course, totals of 26 are bound to bring down the contribution average, and so the pension would be affected when required.

By the particulars issued of the proposed new scheme it seems that present voluntary contributors will come under class II of that scheme, that class applying to persons not employees, but gainfully occupied, the present voluntary contributors being self employed, employers, traders, persons on own account generally. The condition of 50 contributions a year for full benefits applies throughout the new proposals.

INTER-COM TELEPHONE SYSTEMS

Swift Communication with All Departments

Private telephone facilities are now generally regarded as an economical necessity in all modern business organisations, including kinemas, and in response to a growing demand, efficient inter-departmental telephone systems have been developed to meet every business requirement. The push-button type inter-com. telephone is ideal for small establishments, while the private automatic exchange is more popular for large organisations.

The A.T.M. loud-speaker key-controlled intercommunication telephone system is a simple inter-departmental telephone system particularly suitable for premises requiring not more than twenty lines.

The equipment comprises, when required, a loud-speaker master station instrument for executives and desk or wall pattern sub-station telephones for the general staff.

The master instrument has a fixed microphone and loud-speaker with calling keys and line-lamp signals. This arrangement has the advantage of leaving the hands free to make notes, refer to files or other documents.

The sub-station telephones, illustrated herewith, are in moulded bakelite, and are fitted with a standard hand micro-telephone, push-button calling keys and signal buzzer.

Calls are originated by operating the line keys or press-buttons.

Master station calls have absolute priority, and conversations cannot be overheard.

The Strowgerphone Private Automatic Exchange is designed to cater for large organisations requiring from ten to several hundred lines. The telephones are of the "dial" type and the switching equipment identical with that standardised by the British Post Office for public telephone exchanges.

Calls are established by dialling the number required and speedy, direct through-service is available at all hours of the day and night.

The Strowgerphone P.A.X. and the A.T.M. Inter-com. System can be obtained on low rental terms from Automatic Telephone and Electric Co., Ltd., Melbourne House, Aldwych, W.C.2, which include installation and regular servicing.

A dial-operated Strowgerphone system unit

By the Chief

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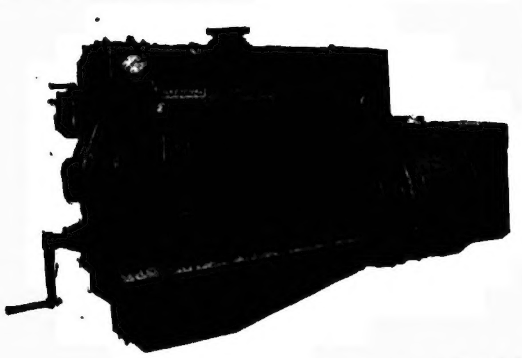

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IDEAL KINEMA

Net Sales Statement

The *certified* average monthly net sales of this publication from July, 1944 to June, 1945, was

5,103

From July to October, 1945, the monthly net sales increased to

5,669

Can we say more?

Have you a Query?

ASK FOR OUR EXPERTS' ADVICE

Information on any subject in connection with the construction or equipment of the Kinema will be sent to any proprietor, architect or technical worker in any branch of the Kinema Industry who desires it.

Please state whether details required are for *instruction* or *source of supply*.

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3 Amplifiers
4 Arc Lamps
5 A.R.P. requirements

6 BATTERIES
7 Box-office equipment

8 CABLE
9 Cafe furnishing & equipment
10 Carbons
11 Carpets
12 Changeable signs
13 Condensers (Lenses)
14 Curtains
15 Curtain controls
16 Cut-outs

17 DECORATIONS
18 Dimmers
19 Disinfectants
20 Display frames

21 ELECTRICAL equipment
22 FANS, ventilating
23 Film Cabinets
24 Fire Prevention Apparatus
25 First-aid outfits
26 Fluorescent paints
27 GENERATORS
28 HEATING systems
29 INDEPENDENT plant
30 LAMPS, general
31 Lamps, projector
32 Lenses
33 Lighting, emergency

34 MICROPHONES
35 Mirrors
36 Motor generators
37 NON-FLAM fabrics
38 OIL ENGINES

39 PAINT (luminous)
40 Plastic decorations
41 Portable projectors
42 Projection room equipment
43 RADIATORS
44 Rectifiers
45 Resistances
46 SAFES
47 Safety Curtains
48 Screens
49 Seating
50 Signs (state kind)
51 Slides
52 Stage lighting equipment
53 Switchboards
54 TALKIE equipment
58 VACUUM cleaners
59 Ventilating systems
55 UNIFORMS
56 Upholstery fabrics
57 U.V. (ultra-violet) lamps

THE EDITOR
THE IDEAL KINEMA
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